Bridget: file Training

What a Sales Professional should know about...

Jan W
Bruce

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Closing

PAC — (We are subscribing to these bulletins for telemarketing sales support)

Return to Lund

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Closing

by
George Lumsden

CLOSING IS generally considered the most intriguing part of the selling process. It deserves our attention principally because closing is where selling efforts finally pay off. It's like the running of a race; to lead the field over the long distance and not cross the finish line doesn't make much sense. And it also doesn't win any prizes!

But look at that same analogy a different way. I have yet to see a runner take home the prize without having run the entire race well. So, like it or not, closing—intriguing as it may appear to be—is still only a *part* of the effective salesperson's pack of skills. But what is even more interesting about the subject of closing is that this skill is interlaced into all the steps of selling. So it might be said that if you don't have your mind on the close, you probably won't do well in opening, qualifying, presenting, demonstrating or negotiating, either.

What makes closing so difficult for some salespeople? Why, after going through all the rigors of setting up a contact and making the call, do some find it difficult to ask for the order? Here are a few of the more important reasons:

- They're afraid the prospect will turn them down.
- They're not really sure their product or their price is right.
- They don't know how to build agreements throughout the sale and are awkward in asking for agreement at the end.
- They perceive prospect hesitation or frustration at the moment of decision to be negative, and that is unsettling.
- They cannot handle objections without easily becoming negative themselves.
- They see closing as a separate step, not an integrated and continuing process.

Let's take each of those in turn, and if you have any of these concerns—to any degree—by the end of this booklet we hope the concern will be gone or at least more than manageable.

What If The Buyer Says NO?

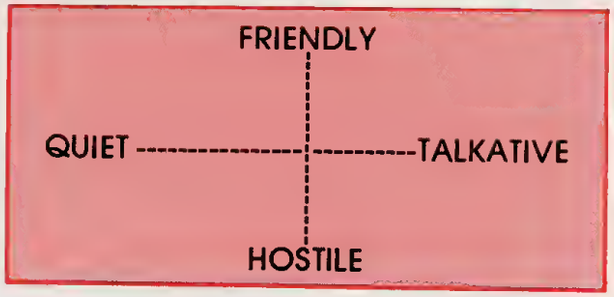
Not even the best salespeople on record can claim never to have been turned down. We expect that there will be times when the product we sell won't match the buyer's need. Just knowing that we won't bat 1,000 shouldn't keep us from stepping up to the plate and swinging away. There are *yesses* out there, too!

Take a harder look at that. Remember that the function of selling is to help a buyer make a decision he or she *wants to make*. It doesn't make much difference whether we're talking about the industrial buyer who is seeking the best material to

process in the factory, the wholesale buyer who is putting in an inventory to be sold at retail, or the retail customer who is shopping for an appliance, *the ultimate objective for each is a satisfactory buying decision.* In short, the prospect wants to buy every bit as much as you want to sell. If you don't close the sale, that prospect will go looking for some other salesperson *who will!*

If your view of selling is that someone wins and someone loses whenever a transaction is completed, you will most certainly feel rejection each time you fail to close. Selling is an "I-win, You-win" proposition or an "I-lose, You-lose" circumstance. A closed sale is a matter of satisfaction to both buyer and seller, and that puts an entirely new face on the selling business . . . even to the point of making closing a more pleasant and positive step in the selling process.

And that brings up another point: Some salespeople will argue against the idea that the prospect really wants to make a buying decision, because they perceive prospects as defensive during the presentation. That defensiveness is revealed in two observable behaviors—hostility and non-communication. What we really want in a prospect is friendliness and talkativeness, isn't it? Graphically, the situation looks like this:



We meet prospects in various combinations—the most desirable, of course is the FRIENDLY/TALKATIVE person. But we get them FRIENDLY/QUIET, and we wish they'd open up a little. And we get them HOSTILE/QUIET, and we wish they'd warm up a little. But give us one that's HOSTILE/TALKATIVE, and chances are we wish we hadn't made the call in the first place!

Afraid of rejection, failure in closing? The odds are stacked heavily against an effective close if we leave the prospect in any mode other than FRIENDLY/TALKATIVE. And whose responsibility is it to get the prospect into that mode? It falls on the shoulders of the salesperson, and that takes closing out of the end-game classification and puts it way up front with the opening of the call. If we meet hostility and lack of communication, *and leave it unaltered,* we'll have it to deal with at the close. So, if fear of rejection makes a poor closer out of any salesperson, the number one priority is to gain acceptance early. As we proceed, we'll develop ways of doing that.

Can I Sell This Product At This Price?

Believe it or not, many salespeople find closing difficult because they have difficulty justifying product or price. It stands to reason, doesn't it, that if *you're* not persuaded that your product meets standards of quality and utility—and that translates into value which justifies price—it's unlikely you'll easily persuade anyone else on that score? Your enthusiasm is contagious, and your lack of enthusiasm is equally so.

Bill S. found himself in that predica-

ment. He had run head-to-head against a competitor who won contract after contract—even with some of Bill's more loyal customers. "It's simply a matter of price," they told Bill. "Get your prices in line, and we'll talk to you next time around." But Bill knew that contracts came up for renewal only twice a year, and that made the near future look pretty bleak. He literally got to the point where he argued the price structure with his management on a daily basis. Worse still, Bill began to believe his competitor had a justifiable edge in both product and price. The more he believed that, the harder it became to close sales.

We live in a highly competitive business environment. With notably few exceptions, price and quality go hand-in-hand. In order to whittle away at price, it's necessary to whittle away at some value—content, packaging, delivery, service, variety, options and so forth. Salespeople have to know where those values are and how they translate into price. When that truth finally dawned on Bill, he began the long struggle back.

He studied his product. He studied his competitor's product. He discovered the differences, and with that discovery his sales presentations took on more conviction. No longer did he back away from a price obstacle, but he met it head on. In fact, he began to invite comment from his prospects that lead to explanations of his product's value. He became adept at showing how initial price and ultimate cost related and how his prospects were making wise decisions when they chose his product . . . at his price.

Learning product knowledge may seem

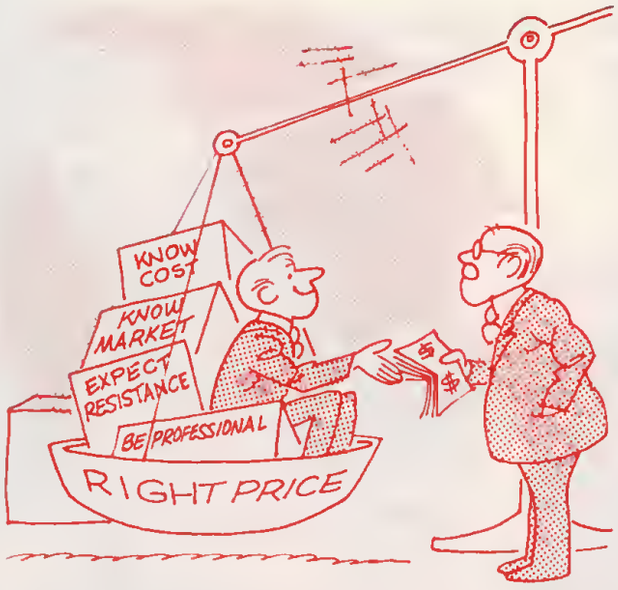
like a drag, but when you learn it so well that you bubble with enthusiasm and can fend off any counterarguments with ease, you'll find closing is not only easier but more profitable as well. If you're not sold on the deal, how can you expect your prospect to be?

How Can I Be Sure Of Final Agreement?

If it were possible to monitor a sales encounter done by an experienced and successful closer, and one done by a poor closer, we'd get two different answers to our question, "How are you doing?" The successful one's answer would be, "So far, so good . . . heading in the right direction." The poor closer's answer would be, "Beats me . . . wait until I get to the close." That's because the good closer is closing all along, and the poor closer has the mistaken notion that closing is something that comes at the very end of the encounter.

There are generally *two* closes in each sale. The first has to do with a commitment to the product or service that's being sold, and the second has to do with price and/or terms of the sale. If you don't have agreement on the first, it isn't likely you'll get agreement on the second. So the successful closer aims at getting as much affirmative feedback as possible *early* in the sales interview. That's done by asking checking or confirming questions. Here's a short illustration of how that's done:

Mary is making a presentation to Phil, the buyer. The product is a stackable system of office files. Phil is contemplating a complete renovation of the corporate offices and has been appointed the task of selecting equipment that is both functional and decorative. Mary represents a



By being knowledgeable you can convince your customers that "your price is right."

firm that carries a full line of office furniture, but the focal point of her presentation at the moment is the file system. She believes that her system is so unique that if she can sell it, she will also sell a lot of desks, chairs and tables. We pick them up well into the presentation:

MARY: . . . and you'll notice how easily these units fit into one another. That's because the lower lip on each unit is designed to slip over the top of the other unit. That makes rearrangement simple, and that was one of the things you wanted, wasn't it!

PHIL: Yes it is. (AGREEMENT) However, I also want some units to be fairly permanent . . . wonder whether these stacking units will hold firmly enough.

MARY: That's a good point, and there are two good answers to it.

First, the stacking units have these little grooves at the back. See how they line up to assure straight stacking? So where flexibility counts, the units *will* be properly aligned and will *stay that way until moved.* Now the second part is equally good; we also have units that are permanently stacked . . . look exactly like the modular units, except they're in fixed sizes—two, three and four-drawer sizes. You'll be wanting some of those, too, won't you?

PHIL: Yes I will. (AGREEMENT) Actually, a majority of the files will have to be that way, but I can see how the modular approach would be beneficial in nearly every office suite. You have a good idea there, Mary.

MARY: Have you any idea what sort of mix you'd require? For instance, what percent of the total installation would be fixed units, and what percent would be modular?

PHIL: Probably about 80% fixed, 20% stacking units. I'll have to see.

MARY: That would work out to your advantage as far as price is concerned, too. The fixed units are less expensive per drawer. Although flexibility and good appearance are uppermost in your mind, I'm sure you won't object to saving a few dollars as well . . . right?

PHIL: Absolutely not. Now, you show

these units only in grey and beige . . . pretty standard. What about colors? Deep red, bright yellow, dark mahogany, for instance?

MARY: If I can get the colors you want, these are the units you'd buy? (CLOSE)

PHIL: I think so . . . if the price is right. (AGREEMENT)

MARY: Then, let's list the units you need by size and color, and I'll be able to give you a contract price on them. (CLOSE) Now, you'll be needing desks and chairs . . . (OPENING A NEW SALE)

Review, for a moment, the technique involved in that exchange between Mary and her buyer. Throughout the conversation, she provided a piece of information, *then asked a question*. That did several things: It got Phil into the act as a live participant; he became *talkative*. It kept Mary from running off in an improper direction. It pulled bits of agreement forward—on style, size, number and so forth. And when Phil asked the question about color, Mary seized the opportunity to *close*. She could have said, "Oh, yes we have lots of colors," or she could have asked, "What colors do you want?" But she didn't. Instead, she set the hook by saying, "If I can get the colors you want, *these are the units you'd buy?*"

Note something else. She didn't confuse the close on the product with the close on the price. She could have said that the custom color would add to the price, but she didn't. That will come up later and will

be a good negotiating point. Phil really wants those file units, and he'll find money to fund color if that remains important to him. He has been led to a decision he wanted to make by a salesperson who understood that closing is a bit-by-bit, ongoing process. And because she kept little closes going throughout the encounter, she'll ask for the order just as naturally as she asked the earlier questions. That's closing!

It Was Going Great, And Then . . .

How many times have you been in a selling situation where it looked like a downhill run and then the prospect said, "Well, I had better think about that." A tenderfoot closer would probably panic, pack up the samples and paper, and try to salvage at least another appointment. A real pro would realize that "thinking about it" is what the prospect has been doing throughout the interview. That's not a signal to quit . . . just a signal to get started again.

Does the prospect really want to think it over, or is this just a stall to get rid of you? It could be both or neither. After all, the prospect has listened to your presentation and has received your price, so what more is there to think about? Could it be that he or she wants to compare your offer with that of your competitor? Could it be that this buyer is not really the final decision maker? Or is it just a matter of putting some space and time between problem and solution. Remember, the prospect wants to make a decision, and the more you help that decision-making process, the more sure you are that the decision will be in your favor.

What you'd like to say is, "Think about it? What is there to think about?" But you don't say that. Instead you say, "That's fine . . . it's worth some thought." That lets your prospect know you're on his or her side. But you don't quit there. You add something like:

"There must be something that troubles you about this, Harry, because I really thought we'd button this up today."

OR

"Whenever I have someone postpone the decision, I get the feeling I haven't done a good job of explaining the product. Where did I slip up . . . what else do you need to know?"

OR

"One of your initial concerns was early delivery, and any delay in the order means a delay in the delivery date. Will thinking it over take much time?"

OR

"Is this a matter of checking it out with someone else? I'd be only too pleased to go with you to explain it further if that would help."

Statements like that are merely offers to help move the decision along. They don't force, but they do nudge. Let's take another look at those statements and see what responses we're likely to get:

"There must be something that troubles you . . ."

"No, I'm quite convinced that what you've shown me will do the job."

"And the price was well within your budget limitations . . ."

"Yes, it is. You said that if we ordered this week, you could deliver the first of the month?"

"That's right. An order today would get you delivery by the 25th of *this* month. I'll see to that."

"Well, OK, let's go with it. I'll approve the order and you can have Sally give you a purchase order on your way out."

Another one:

". . . I get the feeling I haven't done a good job of explaining . . . what else do you need to know?"

"Oh, I understand it perfectly. You covered all the points nicely. There is one thing I'd like to be sure of before I actually order, and that is . . ." (And you clear it up and ask for the order!)

Try the third one:

"One of your initial concerns was early delivery. Will thinking it over take much time?"

"No, I can give you my answer first thing in the morning. I just want to sleep on it overnight."

"Well, since we're that close, and you're reasonably sure this is what you really want, why don't we write the order now, and I can call you in the morning to confirm it?"

"That sounds OK. I'll approve it on that basis . . ." (You made a good suggestion, he trusts you, and chances are 99% good that the order will stand.)

And the last one:

"Is this a matter of checking it out with someone else?"

"No, the decision is mine. Oh, what the heck . . . put the order through.

Hesitations aren't refusals. Put pressure on a hesitation, and you're likely to get some back-pressure. Nudge it a little,

Uncover the buyer's hidden objections.

and you're likely to get agreement. And it's agreement that closing is all about!

When The Prospect Fights Me, Can I Fight Back?

Objections are a natural and expected part of the buying process. You come in with your display case of goodies and tout their virtues and sooner or later you'll meet an objection:

"That wouldn't sell in this store . . ."

"We tried that before, and it didn't work . . ."

"I can buy that same product cheaper from ABC Company."

"I really don't like that feature as well as what your competitor has to offer."

"It's O.K. but the color is wrong . . ."

Sometimes objections are neatly placed by professional buyers just to see what reaction they'll get. Sometimes objections rise out of fear or lack of understanding. Sometimes objections are trifling. Other times, they're deadly serious. What expe-

rienced salespeople come to know, however, is that often an objection *properly met* can result in the close of a sale.

Here's an abbreviated objection handling routine that will frequently set up a quick close:

1. **LISTEN.** Keep an ear open for objections. Some are well stated, and some are merely implied. When you sense reluctance to agree or accept on the part of your prospect, either listen to what that prospect is saying, or ask what is postponing the agreement. Then listen again. Know what you're dealing with before you start dealing with it!

2. **CLARIFY.** "You say that you don't believe this product will sell well in your store, Mr. Pringle. What is there about it that makes you feel that way?" Note that the question isn't belligerent. Note, too, that it is an *open* question that will get the prospect talking and explaining.

3. **LISTEN AGAIN.** Mr. Pringle says, "Some years ago, we had an item something like that, and it just didn't move. I think we bought a gross of them . . . had to put about ten dozen out on a special sale . . . glad to get rid of them . . ." His objection is based on an experience with an inferior product in a market quite unlike today's.

4. **AGREE WITH HIS CONCERN.** "I don't blame you for not wanting to repeat that experience, Mr. Pringle. I remember that product, and many people had a similar type of problem with it . . ."

5. **ASSUME THE BLAME FOR HIS LACK OF UNDERSTANDING.** You don't say, "You weren't paying attention when I described our new product," al-

though that may well have been the case. You say, "Perhaps I didn't explain carefully enough the change in both the market and the product. You see, our company saw the mistakes the other manufacturer made on the initial product . . ."

6. ASSURE/GET AGREEMENT. "With all these improvements and test marketing that has proven extremely successful, I'm sure you'll find these to be fast movers. Would you feel comfortable with six dozen as an initial order?"

Away With The Gimmicks

Sales training literature is filled with clever, contrived, manipulative and gimmicky closes. Happily, we are getting away from much of that in our more sophisticated selling procedures. Can you imagine one of your buyers who is hesitating on the buying decision suddenly responding to your blunt question, "What purchase order number do you want me to use on this order?" Or what about, "Would delivery on Tuesday or Thursday be best for you, Mrs. Wilson?" Those closing approaches will work *only* if the decision has already been made.

The close should flow easily out of the presentation. It should never even have the appearance of advantage-taking. That doesn't mean we don't nudge, suggest, initiate or control the agreement. It doesn't mean we wait for the prospect to take definitive action. It does mean we don't attempt to outsmart the buyer, and thereby outsmart ourselves! The gimmicky close that doesn't work literally paints us into the corner. It confirms the buyer's apprehensions and raises defenses, and if you can close in that kind of

climate, you're a greater genius than most of us.

Two Timeless Ideas That Work

Whatever I know about selling I have learned from actual experience or from talking to men and women who have made successful careers in the selling business. I've been with the fast-track hustlers and the smooth, intellectual contract builders. I've been with retailers, wholesalers, industrial reps and account executives. They have their own specific advice on the subject of closing—each tailored to a specific field or market. But they all agree on two very simple, very basic ideas:

1. Make it easy for the prospect to sign the order, and
2. Learn when to quit talking and start listening.

Let's take these in turn.

Make it easy for the prospect to sign the order. Having an order ready to sign makes sense for starters. When the prospect is on the brink of decision is no time to look for the order pad. In fact, the best closers have the order pad out as an indication of their expectations, and pencil notes on it as they get ready for the final agreement. And when the right moment arrives, they simply move the pad across the desk and say, "Six dozen, Mr. Pringle. We'll get that order out to you immediately. I'll need your approval here."

That's closing . . . making it easy for the prospect to sign. But note one very important part of that last statement; it asked for an approval, not a signature. Signa-

tures sound very legal and very formal, and *approvals* sound less so. When you ask for an approval, you'll get a signature. When you ask for a signature, you may hit a psychological block. Simple advice, but it comes from the very best salespeople.

Learn when to quit talking and start listening. One very successful salesperson once said, "Make your closing statement and shut up. The first one who talks, loses." Although we still don't believe that the buyer loses, the advice is still sound. "You've selected a very fine piece of furniture, Mrs. Gibbons. I need your approval here, and we'll notify the warehouse to put you on Tuesday morning's delivery list." SAY NOTHING. If Mrs. Gibbons has any reluctance to sign, she'll tell you. If Tuesday morning isn't convenient, she'll let you know. Ten to one, she'll pick up the pen and sign her name. That's closing . . . you've made your overture, and the rest is up to the prospect. You have helped her make the decision she wanted to make all along.

Closing In A Nutshell

Closing begins the minute the salesperson and the prospect meet. Along with the normal qualifying comes the analysis of the prospect, his or her attitude, and the need for moving that prospect into the FRIENDLY/TALKATIVE mode. It is only when the prospective buyer sees you as a decision helper and a friendly source of information that he or she opens up and returns the friendliness.

Closing is the product of conviction—the buyer's conviction that your product or service is the best available—a good value, dollar for dollar. That conviction is a rub-

Don't let surprise objections floor you.

off of your own conviction—the knowledge you have that your product or service works and is correctly priced. If you don't show it, can the prospect be expected to reflect it?

Closing is the ultimate response to little agreements sought throughout the sales encounter. Checking or confirming questions—open questions that bring inquiry on the part of the prospect or indications of agreement in minor respects—finally add up to a big agreement at the end of the conversation.

Closing is the result of a properly placed invitation to buy . . . a nudge, an assurance, an affirmation to conclude the transaction. It is a natural conclusion to a free-flowing exchange of ideas and opinions.

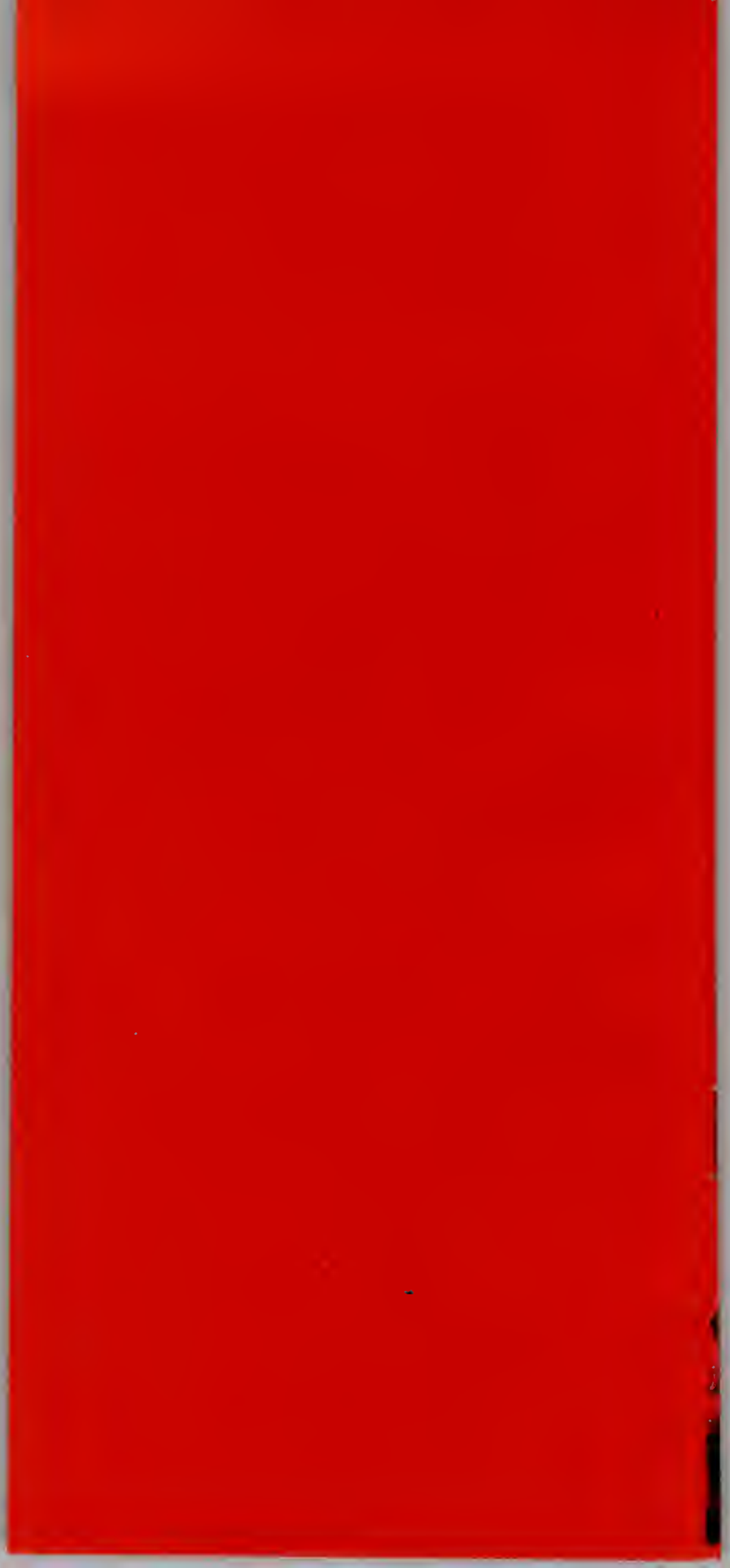
Closing is the proper handling of objections, the solving of problems and the confirmation of appropriate action. It is the proper conclusion of the "I-win, You-win" selling effort.

Sales Action Strategies

1. **Plan your next sales call with the close in mind. Put together a list of questions that will bring you to the final one—approval.**

2. **Make a call-back on your most hostile or most quiet customer. See if warming him or her up first makes a difference in the closing of the sale.**

3. **Practice closing on one of your family members. Sell an idea, and get a commitment.**



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BENEFITS OF TELEPHONE PROSPECTING

*You can substantially reduce the time it takes traveling to and waiting for the prospect.
(An average telephone prospecting call ranges between 4 to 5 minutes while the average in-person prospecting call ranges between 30 to 60 minutes)

*You can substantially reduce the cost of contacting the prospect.
(The January, 1980 estimated average telephone cost for a 5 minute long distance call is $9 while the January, 1980 estimated average in-person cost is over $100)

*You can find the prospects with the most need faster by making more prospecting calls per day.
(If you're now making 6 in-person prospecting calls per days, you will be able to make 30 telephone prospecting calls per day. More calls mean more prospects with needs)

*You can heighten the value of your first in-person meeting and increase the number of productive in-person calls.
(By using telephone prospecting techniques you can pin-point preparation material prior to that first meeting and establish yourself as a qualified improvement-finder)

*You can shorten your sales cycle and get your commission check sooner.
(By using telephone prospecting techniques you can find out more about the prospect sooner and reduce the number of contacts involved)

ECHO LISTENING

Echo listening is mentally repeating every word that is spoken.
Echo listening isn't easy to learn, but is worth learning. It assures you that you won't miss one word that is spoken, that your mind won't wander, that you'll comprehend the speaker's thoughts, that you won't interrupt the speaker.

Since the average person speaks at a word rate of 150-175, and your mind can comperhend at a word rate of approximately 800, you find most people talking too slow to hold your interest. So, your mind takes 'little vacations'. These 'little vacations' can be very costly when dealing with a prospect. Valuable information can be lost; the difference between getting or not getting an appointment could result. To avoid those 'little vacations', try mentally repeating every word that is spoken.

PRINCIPLES OF USING THE TELEPHONE

*Confidence is gained by preparation and practice. Think about the call beforehand, prepare yourself for the 7 steps, and practice those 7 steps either on prospects, on peers, or into a tape recorder.

*Have paper and pencil ready for taking notes.

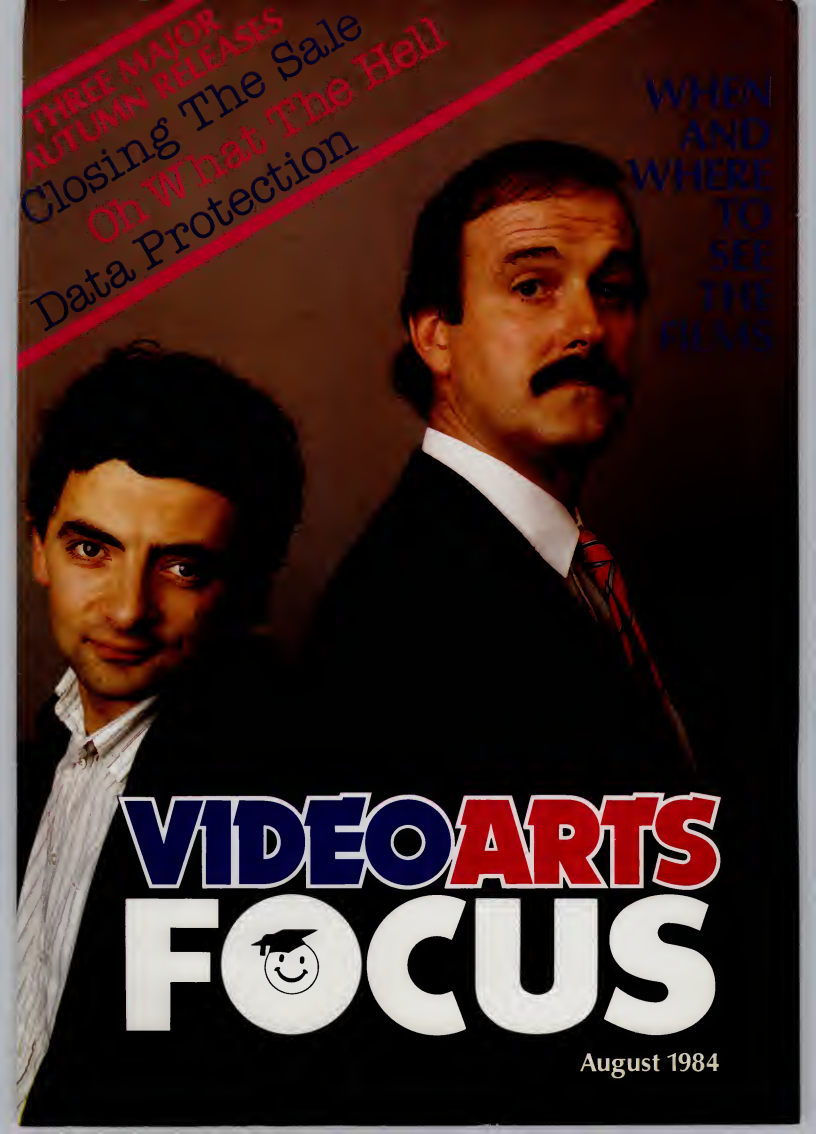
*Assume a comfortable position before calling. Some like to stand up and move around as they talk, some like to put their feet up on a stool and lean back, and some like to lean forward. The position of your body effects how comfortable you feel and how you sound.

REASONS WHY AN EXECUTIVE WILL MAKE AN APPOINTMENT WITH YOU.

*You sound interesting.
*Has a need which you seem to be able to supply:
  --faster reports
  --more control
  --more flexibility
  --faster reaction
  --current system too small
  --current system too costly
  --current system too difficult to use
*You were referred to him/her.
*Competitors are using it.
*Counterparts are using it.
*Wants to compare with present system.
*Wants to be kept abreast of the lastest methods

WHY YOU SHOULD MAKE YOUR TELEPHONE PROSPECTING CALLS TO THE HIGHEST LEVEL OF MANAGEMENT POSSIBLE.

Even though you probably won't be working closely with the top executives (some cases, you will), it's important to start at the top. The majority of the time top management (V.P. Marketing, V.P. Finance, V.P. Operations, V.P. Engineering, etc.) will make the final decisions. Don't surprise them by suddenly introducing yourself and then handing them an order to sign; be a familiar face from day 1st. Also, the overall futuristic direction of the company, the direction you'll need to find the proper departmental heads, and the clout you'll need once you make your first contact with lower management, lies with top management.
It's much easier to walk down a hill than it is to walk up.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Preview Centre News

CUSTOMERS in South Wales and Southampton now have their own preview facilities. To preview Video Arts films or Seminar Kits contact:

Drake Educational Associates
St Fagan's Road
Fairwater
Cardiff
CF5 3AE
Tel: (0222) 560444

Solent Video Ltd
59 Bullar Road
Bitterne Park
Southampton
SO2 4GT
Tel: (0703) 27150

Like our other Preview Centres around the UK, Drake Educational and Solent Video will make a nominal charge for the use of their preview theatre.

Customers wishing to contact Cristo Films & Television in Nottingham should note their new telephone number: (0602) 727160.

Reading & Sheffield

VIDEO Arts kick off the Autumn exhibition season with an appearance at the Reading Business Exhibition from Wednesday September 12 to Friday 14 at The Hexagon, Reading. In conjunction with the local preview centre, Wilbart Brandon, Video Arts will be showing a selection of films including three new releases, *So You Want To Be A Success At Selling, Part 4, Closing The Sale* and *Oh What the Hell* — the safety attitude training film — and *Data Protection: The Law And You.*

A continuous programme ot films will be run on a daily basis. The programme starts at 10.15am.

The Cutlers Hall, Sheffield is next on the schedule. The South Yorkshire Business to Business Exhibition is being held on October 9, 10 and 11 and again Video Arts will be running a programme of films including the Autumn releases.

For programme details of these two exhibitions please contact the Video Arts Marketing Department on 01-637 7288.

QUESTION TIME

A BIG thank you to all of those who completed the questionnaires we circulated during the Spring Premiere Tour. Apart from telling you who won the prizes — see later — we thought it only fair to repay your efforts by giving you a few of the key points which emerged from the analysis.

It appears that 35 per cent of the people attending switched between the two viewing theatres during each day. Over half the organisations represented said they would prefer to hire films first prior to purchase, but those people involved in management training had a tendency to purchase in the long run.

Apparently approximately 40 per cent of those attending prefer to use 16mm film in training and of this percentage the greatest number of respondees came from the management training field.

You came up with a pot pourri of ideas for future films some of which have really set us thinking. They range from local authority administration and the effect of the City on business to an awareness of organisational politics! We feel we may have covered this last subject in *The Competitive Spirit* and certainly some of the *Yes Minister* episodes that we distribute stray on to that subject.

Thank you again for your help. The winners of the whisky were as follows:

On Day One in London Dennis Barrett, Personnel Manager, London Transport Executive, and on Day Two Tony Fitzsimons, Management & Development Adviser, Higgs & Hill Plc. The Birmingham winner was John Hughes, Area Manager, Wellcome Foundation, and in Manchester Peter McGrath, Assistant Training Officer, ICI Plc.

Gold

IN ADDITION to the awards won earlier this year in Brussels, Chicago and Columbus, *The Unorganised Manager (Part II: Salvation)* carried off the Gold Award at the British Film and Video Festival (BISFA 84) in Brighton in June.

More Bloody Meetings collected a Bronze ITD Media Award in the first ever Institute of Training and Development Film Competition.

SHOP TALK

EIGHTY major retailers attended a special preview of Video Arts films in April. This day, designed to demonstrate the range of films and videos within the Video Arts library which cover aspects of customer relations, selling skills, safety and management, attracted a cross section of 'High Street' names including department stores, multiples and fast food chains.

According to Mavis Greasley, Company Secretary of the Master Bakers Greasley & Sons who own eighteen shops in the Leicestershire area, the day was very relevant: "Good customer relations are an essential weapon in the battle to win custom back from supermarket chains. All the films I saw made some excellent training points, but *In Two Minds* and *The Meeting of Minds* were particularly relevant to our business."

Talking shop at the Retail Day.

AUTUMN PREMIERE

John Cleese stars in **Closing The Sale,** the last chapter in the highly successful series **So You Want To Be A Success At Selling?**

Rowan Atkinson plays the Devil in an hilarious two part safety attitude film **Oh What The Hell.**

Data Protection: The Law And You is the third September release. Read all about the films on these pages and see the Centre Section for preview details.

CLOSING THE SALE

Part 4 of So You Want To Be A Success At Selling?

IN AN invaluable new episode in Video Arts hugely successful training package for salespeople, *So You Want To Be A Success At Selling?*, John Cleese is on the road again. But so is his indefatigable companion, the cassette player with a mind of its own. And it proves once more that Cleese doesn't know it all . . . yet.

Because getting everything else right still doesn't mean getting orders.

By now, Cleese reckons he does know it all. He's just made an effortless sale, and he really feels like he's got one over his complacent little sidekick at last. Crowing, he detects the sweet smell of success. But no — all his cassette teacher can catch is the stale whiff of a lost opportunity. It points out that he's a salesman — not a collecting agent.

Alongside explaining benefits and meeting objections, the basics of closing were covered in an earlier film. But there remains a very good reason for a film that concentrates more fully on the close, and it's not just that getting orders is what it's all about. The heart of the matter is motivation.

All the preparatory work before a sale is essentially private — there's no-one looking. Even during a sales conversation, fielding questions and handling objections does not directly put the salesperson under the microscope — there's always the product to fall back on.

John Cleese and Andrew Sachs talking terms about glassware in "Closing The Sale".

Commitment

It's when you've worked through to the close — when all the selling has to be converted into a commitment — that you're suddenly, horribly visible. Or at least, that's how it feels. So the motivational power that Video Arts use of wit and psychological insight can achieve is vital training for the moment of truth.

At one key point in the film, we see Cleese building up a whole raft of limp-wristed circumventions to avoid actually going for the close. But inside his mind, we see terror and fear of rejection. Most of us fear rejection, and that fear is what this film seeks to overcome.

In a wide and stimulating variety of situations, with a multiplicity of teaching points

SEE CENTRE PAGES FOR PREMIERE DETAILS

So You Want To Be A Success At Selling? cont'd

made along the way, and with the customary supporting cast of famous faces, including Andrew Sachs, his *Fawlty Towers* partner, Cleese learns three main lessons. The first is THINK BIGGER. You have to learn that there are positive reasons for the customer to say yes; positive reasons for his being led to a decision to buy more.

Next, the film shows that not trying for a close is worse than being turned down when you have tried. At least then you've saved time; at best, you've also created an opportunity to find out why you were rejected, and create alternative selling opportunities. So the second lesson is simple, ASK FOR THE ORDER.

> "Obviously the best thing you can do is get a sale. But not trying for a close, that's the real recipe for failure."

This involves some hilarious exchanges between Cleese and his machine, where Cleese is taught what an 'agreement staircase' is. Cleese looking down his nose at 'agreement sequence inertia' looks pretty daft, when he himself is being inertly led from one agreement to another by the relentless cassette.

The third lesson is equally simple: KEEP TRYING. It may seem obvious, but it's hard to get it across without alienating an audience, whether they're novices or old hands. Again, communicating a sensitive message with clarity through humour and plain good writing scores heavily. Like the rest of the series, *Closing The Sale* is written by David Nobbs, creator of TV's *Reginald Perrin.*

In offices, factories, and shops, we see Cleese getting it disastrously wrong, and then rewardingly right, handling all sorts of products and services as he does so. We even see him being sold to on his own doorstep — by an old lady who proves a great deal cannier than he ever manages to be.

Price: 2 day hire £85, 7 day hire, £110, purchase £545. Duration 29 minutes.

Don Warrington thinking over the offer.

Colin Jeavons pushing John Cleese for a discount.

DATA PROTECTION:

The Law And You

ONCE upon a time the only concern most people felt for the computer in their firm was how it affected their jobs. In addition of course, wise employers were concerned about the cost effectiveness of the new machine. But there was certainly no legal burden on anybody once the computer had been installed.

All this has changed.

Register

Royal Assent was given to the Data Protection legislation in July. Early next year every organisation which has a computerised system that handles personal data — and this means thousands and thousands of organisations in this country — will have to register its use with a government Registrar.

Data Banks: Security of information, but access for individuals to their records.

Safeguard

From then on all organisations handling personal data referring to their employees, or to other people, will have to safeguard it from prying eyes. They will also have to make sure that employees have a right to get at any stored information which refers to them personally. Failure to comply with the legislation will be punishable by law.

Video Arts latest informational film, *Data Protection: The Law and You,* will tell organisations large and small — and their employees — the vital information they need to know both now and when the law begins to show its teeth next year.

This film will be available for purchase on 16mm film and video cassette, and for rental on video cassette only. Purchase price £175, 2 day rental £65, 7 day rental £80. Duration 12 minutes.

SEE CENTRE PAGES FOR PREMIERE DETAILS

OH WHAT THE HELL . . .

Safety Attitude Training

SAFETY is a serious subject. Yet whatever warnings we get, we all do silly — often stupid — things. We wobble on stools to change light bulbs, show off climbing apple trees, cross roads in a hurry, fiddle with machines we don't understand — or even smoke cigarettes if we're really bent on self-destruction.

Oh What the Hell, written by and starring Rowan Atkinson as the Devil, takes a refreshing sideways look at safety problems. Or to be more precise, it gives us the view from 'below'. Lucifer has not been getting things quite right. He runs the Devil's Department of Danger. "We used to be the Department of Death, but we prefer the lower profile." Which is exactly where he's going wrong, according to the Devil, as the statistics on death and disaster seem to be going down rather than up.

This very funny film about safety attitude training doesn't dwell on the gory consequences of catastrophes, nor exhort through 'shock-horror' tactics, nor examine the minutiae of particular hazards and procedures. Instead it goes to the very root of the biggest problem which is within our very grasp to solve. Our own minds. These are what the Devil seeks to attack. Split into two parts, the film highlights the four principal traps for the mind which the Devil sets for us.

Taking risks in the office.

The Traps

COMPLACENCY makes us feel safe, which is one of the biggest dangers; HURRY makes us rush, and the greater the rush the greater the risk; DISTRACTION has its pitfalls when we try to do two things at once; and UNFAMILIARITY can result in our breaking more than we anticipated whenever we break new ground.

The film packs in a wide range of examples through a series of short, fast and very funny sketches set in offices, factories, warehouses and building sites. A whole host of accidents are shown including: lost fingers, falls, broken bones, slips and skids, fires and explosions, falling objects, trips and spills. But don't worry: it's all put across in a real comedy of errors style, so there's no need to reach for the smelling salts.

The sting in the tail for the Devil and his Department of Danger comes from the angelic Eva (played by Diana Weston) who reveals progressively that all might not be quite as desperate as it first seems.

The Lessons

Eva, and the film, provide memorable lessons which are as straightforward to understand and remember as the Green Cross Code, and which, if we could only stick to them most of the time, would keep us all out of trouble, the hospital, and the next world.

Stick to agreed procedures and avoid showing off, and you'll avoid the demon complacency. Look further ahead and avoid short-cuts, never hurry. Ignore distractions, and finish or secure one job before starting the next. And finally, check out any potential hazards when embarking on something new or, if in doubt, ask.

The film's universal messages will appeal to a very wide audience. Wherever you work, and whatever the nature of your daily routine, the film has lessons which will hopefully help you live your working life more safely and end each day with as many fingers, thumbs and spinal discs as when you started. Safety *is* a serious subject.

Prices: Part 1 OR Part 2, 2 day hire £40, 7 day hire £60, purchase £250. Part 1 AND Part 2, 2 day hire £60, 7 day hire £85. Purchase £395. Duration: Part 1, 18 minutes, Part 2, 15 minutes.

George Cooper and Clark Flanagan, concerned as Rik Mayall rushes the job in "Oh What The Hell".

The Devil, Rowan Atkinson, plotting in hell.

SEE CENTRE PAGES FOR PREMIERE DETAILS

VIDEO ARTS WORLDWIDE

ACCORDING to some pundits, the British sense of humour is too idiosyncratic to bear translation. Unless the Video Arts overseas agents have got things very wrong, it does appear that the English sense of fun and the absurd can cross international boundaries.

Dubbed and sub-titled versions of a wide range of Video Arts films are available, as are translated versions of Briefcase Booklets, Reminder Cards and Discussion Leader's Guides.

Cantonese

The imagination boggles at the idea of Cleese in Cantonese, but Performa the Video Arts agent in Hong Kong, have an ever growing collection of Cantonese versions of films including *You'll Soon Get The Hang of It* and the *So You Want To Be A Success At Selling?* films. These are made available to the local business community in Hong Kong as well as being used in mainland China.

Customer relations training seems to be able to cross all international frontiers and *In Two Minds* and *The Meeting of Minds* have managed to collect twelve language versions, ranging from Finnish to Spanish.

From left to right: Mme. Yvette Rozé of Les Analyses Cinematographiques, Paris, in discussion with Catriona McGregor and Margaret Ryan of the International Sales Department.

Our Dutch and Danish agents appear to be the most ardent dubbers and sub-titlers of the Video Arts library. They have each produced over forty local versions of the films, with titles like *The Unorganised Manager* and *Decisions, Decisions* proving to be enormously popular in management training circles.

A telephone call to Video Arts will give you all the information you need about local language versions and where they can be obtained.

Although there are no agency arrangements in certain areas and countries such as the Middle East and Switzerland, trainers need not suffer withdrawal symptoms or re-design training programmes. The Video Arts International Sales Team will organise for films and videos to be supplied to meet requirements, whether on the Lakeside at Geneva or in the Trade Centre in Dubai.

John Cleese is a cult figure in the United States. What is not quite so well known is that all the Video Arts films are available through Xicom-Video Arts on the East Coast and Visucom on the West Coast. As in all the other countries who distribute Video Arts training films, prices and catalogues are available direct from these agents.

Long Distance

Looking further afield Australia is a very lively member of the Video Arts international family. Video Channel who control the operation from Sydney have a network of agents in each State. They also manage the New Zealand agency. And if you want films in Papua New Guinea they can arrange that too.

French and English language versions of Video Arts training material are available in Canada through ITF. Those of you with Canadian connections may be interested to know the ITF are running a cross Canada tour of Video Arts films starting this September.

TRAINING THE TRAINERS

Colin Corder is a Senior Partner of Keith London Associates and is principal instructor on the courses. He lectures extensively throughout the world, contributes regular articles to computer and trade publications and writes books. He is script consultant to the Video Arts film series on computers. Outside the field of data processing he has been a free-lance journalist and has acted as speech-writer to leading politicians.

Which of these skills are you proficient in?

- **Specifying training objectives clearly and unambiguously**
- **Structuring a training session or course**
- **Setting up a training room to ensure maximum communication, optimum sight lines, easy access**
- **Writing and running exercises and case studies**
- **Writing a course manual or presentation notes**
- **Designing and drawing up high quality visual aids**
- **Using video cameras and playback**
- **Integrating films and demonstrations into lectures**
- **Using an authoring language for Computer Assisted Learning**
- **Lecturing to non-English audiences**

If the job involves you in anything from half-day presentations to four-week courses these are the skills you need. To learn or develop them go to the top experts in the field. Keith London Associates' reputation is built on the quality of its lecturing team. This is your opportunity to tap into the experience they have built up, practise the techniques, and use the tools in a demanding three-day residential workshop.

Dates: October 28-31st; January 20-23rd; March 10-13th 1985

For full details please ring PAT COX on (07073) 30114
OR Telex: 291807

Keith London ASSOCIATES

40 Stonehills Welwyn Garden City Herts. AL8 6PD

Data Processing Consultancy and Training

PREMIERES & PREVIEWS

PREMIERE TOUR

All the new films – *Closing The Sale, Part 4 of So You Want To Be A Success At Selling? Oh What The Hell,* and *Data Protection: The Law And You* will be shown in the morning and afternoon at each venue.

Please note extracts only from certain films will be shown on both tours. Full programme details and booking forms are on the next two pages.

PREVIEW TOUR

Throughout October and November many Video Arts films will be available for preview at twelve separate venues. We will be showing different programmes simultaneously in two theatres. This will give you an opportunity to preview a wider selection of subjects.

PREMIERE PROGRAMME

Morning Session			Afternoon Session
*9.30		Decisions, Decisions *(How to make and communicate them.)*	14.00*
*9.40		Meetings, Bloody Meetings *(How to make them more effective.)*	14.10*
9.45		More Bloody Meetings *(The human side of meetings.)*	14.15
10.15		Financial Films Trailer	14.45
10.25		Budgeting *(Constructing, co-ordinating and controlling budgets.)*	15.00
11.00	NEW	Data Protection: The Law And You NEW	15.30
11.10		*COFFEE BREAK/TEA BREAK*	15.40
*11.25		You'll Soon Get The Hang Of It *(The technique of one-to-one training.)*	15.55*
11.35	NEW	Oh What The Hell *(Safety attitudes.)* Parts 1 & 2 NEW	16.05
*12.15		So You Want To Be A Success At Selling? *(Part 2 – The Presentation)* *(Part 3 – Difficult Customers)*	16.45*
12.30	NEW	So You Want To Be A Success At Selling? *(Part 4 – Closing The Sale)* NEW	17.00
1.00		*END*	17.30

*An asterisk denotes that extracts only will be shown.

VENUES & DATES

MANCHESTER
Wednesday 12th September 1984
The Jubilee Suite,
The Grand Hotel,
Aytoun Street,
Manchester M1 3DR.

BIRMINGHAM
Thursday 13th September 1984
The Wallace Suite,
The Strathallan Hotel,
225 Hagley Road, Edgbaston,
Birmingham B16 9RY.

BRISTOL
Tuesday 18th September 1984
The Concorde Suite,
Holiday Inn,
Lower Castle Street,
Bristol BS1 3AD.

PREVIEW PROGRAMME

THEATRE 1 SESSION ONE

Leadership

9.45 **The Unorganised Manager** (Part 1. Damnation)
*10.15 **The Unorganised Manager** (Part 2. Salvation)
*10.20 **Who's In Charge?** *(Supervisory management in the factory)*
*10.35 **Do You Think You Can Manage?** *(Office supervisory management)*
10.55 *COFFEE BREAK*
11.15 **You'll Soon Get The Hang Of It** *(The technique of one-to-one training)*
*11.50 **Man Hunt** *(The selection interview)*
*12.05 **How Am I Doing?** *(The appraisal interview)*
12.20 **I'd Like A Word With You** *(The discipline interview)*
12.50 *LUNCH BREAK*

SESSION TWO

Selling Skills

*14.15 **Who Sold You This Then?** *(After sales service)*
14.25 **So You Want To Be A Success At Selling?** (Part 1. The Preparation)
*14.55 **So You Want To Be A Success At Selling?** (Part 2. The Presentation)
15.05 **The Cold Call** *(Telephone selling)*
*15.30 **The Business Letter Business** *(Professional letter writing)*
*15.40 **The Proposal** *(Writing a sales proposal)*
15.45 *TEA BREAK*
*16.05 **The Show Business** *(Product demonstration)*
*16.15 **How Not To Exhibit Yourself** *(Selling skills for stand staff)*
*16.20 **So You Want To Be A Success At Selling?** (Part 3. Difficult Customers)
NEW 16.30 **So You Want To Be A Success At Selling?** (Part 4. Closing The Sale)
16.55 **Negotiating Profitable Sales** (Part 1. The Preparation)
17.20 *END*

THEATRE 2 SESSION THREE

Customer Relations

*9.30 **In Two Minds** *(Talking to customers)*
9.40 **The Meeting Of Minds** *(Selling over the counter)*
10.00 **More Awkward Customers** *(Dealing with difficult people)*
10.30 **Prescription For Complaints** *(How to handle them)*
*10.55 **When I'm Calling You** *(Telephone techniques)*
11.00 **Will You Answer True?** *(Handling a telephone sales enquiry)*
*11.15 **It's All Right, It's Only A Customer** *(Customer relations on the telephone)*
11.20 *COFFEE BREAK*

SESSION FOUR

Finance for Non-Financial Managers

11.40 **Financial Films Trailer**
11.55 **Budgeting** *(Constructing, co-ordinating and controlling budgets)*
12.30 **Data Protection: The Law and You**
12.45 *LUNCH BREAK*

SESSION FIVE

Communication

14.00 **Decisions, Decisions** *(How to make and communicate them)*
*14.30 **Meetings, Bloody Meetings** *(How to make them more effective)*
14.35 **More Bloody Meetings** *(The human side of meetings)*
*15.05 **Can We Please Have That The Right Way Round?** *(Using slides and visual aids)*
*15.10 **Making Your Case** *(Effective presentation)*
*15.20 **When Will They Realise We're Living In The Twentieth Century?** *(Industrial Relations)*
15.25 **The Grapevine** *(Solving communication problems)*
15.50 *TEA BREAK*

SESSION SIX

Safety

16.10 **Responsibility To Act** *(Safety motivation)*
NEW 16.30 **Oh What The Hell, Parts 1 & 2** *(Attitudes to safety)*
NEW 17.10 **Danger Zone Your Hands** *(Safety awareness)*
17.25 *END*

*An asterisk denotes that extracts only will be shown.

VENUES & DATES

CHESTER
Thursday 18th October 1984
The Ellesmere Suite,
The Ladbroke Mercury Hotel,
Backford Cross, Nr. Chester,
Cheshire CH1 6PE.

GUILDFORD
Wednesday 24th October 1984
The Cedar Suite, Hog's Back Hotel,
Seale, Nr. Guildford,
Surrey GU10 1EX.

LONDON
Thursday 25th October 1984
Thursday 22nd November 1984
Colour Film Services, Portman Close,
off Baker Street, London W1A 4BE.

HARLOW
Thursday 1st November 1984
The Buckingham Suite,
Harlow Moat House, Southern Way,
Harlow, Essex CM18 7AB.

ES

PREMIERE PROGRAMME

GLASGOW
Thursday 20th September 1984
Studio 1
The Scottish Council for Educational Technology, Dowanhill,
74 Victoria Crescent Road,
Glasgow G12 9JN.

LONDON
Tuesday 25th September 1984
The Hyde Park Suite,
The Mount Royal Hotel,
Bryanston Street,
London W1A 4UR.

LEEDS
Wednesday 3rd October 1984
The Brigantes Suite,
The Ladbroke Dragonara Hotel,
Neville Street,
Leeds LS1 4BX.

PREVIEW PROGRAMME

PRESTON
Tuesday 6th November 1984
The Walton Suite, Ladbroke Mercury Hotel,
Junction 28 M6, Leyland Way,
Leyland, Preston, Lancs PR5 2JX.

BEACONSFIELD
Thursday 8th November 1984
The De Vere Suite, The Bellhouse Hotel,
Oxford Road, Beaconsfield, Bucks HP9 2XE.

WOLVERHAMPTON
Tuesday 13th November 1984
The Goldthorn Suite, The Park Hall Hotel,
Park Drive, Goldthorn Park,
Wolverhampton, West Midlands WV4 5AJ.

CAMBRIDGE
Thursday 15th November 1984
The Churchill Suite,
The University Arms Hotel,
Regent Street, Cambridge CB2 1AD.

CHELTENHAM
Wednesday 21st November 1984
The Corinthia Room,
The Golden Valley Thistle Hotel,
Gloucester Road, Cheltenham,
Gloucestershire GL51 0TS.

LUTON
Wednesday 28th November 1984
The Bedfordshire Suite, The Chiltern Hotel,
Waller Avenue, Dunstable Road,
Luton, Bedfordshire LU4 9RU.

GATWICK
Tuesday 4th December 1984
The Conference Centre, Gatwick Penta Hotel,
(formerly the Gatwick Park Hotel)
Gatwick Airport,
Povey Cross Road, Horley, Surrey RH6 0BE.

PREMIERE PROGRAMME

Please complete this section and bring it with you to the premiere. We will receipt it and match it to the registration list.

PASS

To admit.....People Amount Paid..... Date.....

Organisation Name.....

Video Arts Ltd, 68 Oxford Street, London W1N 9LA. **VAT No: 216 3208 96.**

PREMIERE PROGRAMME

BOOKING FORM

I/We will be coming to the film premiere as indicated below.

Name .....Position.....

Name .....Position.....

Name .....Position.....

Organisation.....

Address .....

.....

.....Postcode.....

Telephone number with STD code.....

I wish to apply for.....(seats) at.....Town

.....(seats) at.....Town

Please indicate which session you will be attending.

AM☐ PM☐

I enclose cheque/PO value £.....to cover service charge of £5.00 per person per session. This includes coffee or tea but not lunch.

No further tickets will be issued.

PREVIEW PROGRAMME

Please complete this section and bring it with you to the preview. We will receipt it and match it to the registration list.

PASS

To admit.....People Amount Paid..... Date.....

Organisation Name.....

Video Arts Ltd, 68 Oxford Street, London W1N 9LA. VAT No: 216 3208 96

PREVIEW PROGRAMME

BOOKING FORM

I/We will be coming to the film preview as indicated below.

Name .....Position.....

Name .....Position.....

Name .....Position.....

Organisation.....

Address .....

.....

.....

.....

.....Postcode.....

Telephone number with STD code.....

I wish to apply for.....(seats) at.....Town

.....(seats) at.....Town

Please indicate which sessions you will attend.

1☐ 2☐ 3☐ 4☐ 5☐ 6☐

I enclose cheque/PO value £.....to cover service charge of £5.00 per person per day. This includes coffee and tea but not lunch.

No further tickets will be issued.

PREMIERE PROGRAMME

BOOKING FORM

Please send this form
with your cheque to:
Video Arts Limited
68 Oxford Street
London W1N 9LA

PASS

Video Arts Ltd, 68 Oxford Street, London W1N 9LA.

PREVIEW PROGRAMME

BOOKING FORM

Please send this form
with your cheque to:
Video Arts Limited
68 Oxford Street
London W1N 9LA

PASS

Video Arts Ltd, 68 Oxford Street, London W1N 9LA.

REGIONAL PREVIEW CENTRES

ABERDEEN
Apply to the Scottish Council for Educational Technology

BELFAST
Ian Hamilton, Lambeg Industrial Research Association, The Research Institute, Lisburn, Northern Ireland BT27 4RJ *Telephone (08462) 2255/6*

BIRMINGHAM
Film Photographic & Sound, 49 Calthorpe Rd, Edgbaston, Birmingham B15 1TH
Telephone (021) 454 6482

BRISTOL
D.R.L. Communications, Clifton Heights, Triangle West, Clifton, Bristol BS8 1EJ
Telephone (0272) 299724/5

CAMBRIDGE
Basic Skills Unit Ltd., 43–45 Hobson Street, Cambridge CB1 1NL *Telephone (0223) 311855*

CARDIFF
Drake Educational Associates, St. Fagan's Road, Fairwater, Cardiff CF5 3AE *Telephone (0222) 560444*

DUBLIN
Rory Scanlan, Creative Management Limited, Newcourt House, Strandville Avenue, Clontarf, Dublin 3, Eire *Telephone (0001) 332281*

EDINBURGH or **GLENROTHES**
Apply to the Scottish Council for Educational Technology

GLASGOW
The Scottish Council for Educational Technology, Dowanhill, 74 Victoria Crescent Road, Glasgow G12 9JN *Telephone (041) 334 9314*

LEEDS
Saville Audio Visual, Unit 3, Castleton Close, Armley Rd, Leeds LS12 2DS *Telephone (0532) 461712*

LEICESTER
Radford Screen Services, Kimberley House, 47 Vaughan Way, Leicester LE1 4SG
Telephone (0533) 23912

LIVERPOOL
Saville Audio Visual, 7 Picton Road, Liverpool L15 4LD *Telephone (051) 733 8489/8480*

LONDON
Contact the Marketing Department at Video Arts Limited *Telephone (01) 637 7288*

MANCHESTER
Cinephoto Film Productions Ltd, Cinephoto House, 17 The Crescent, Salford M5 4PF
Telephone (061) 736 6221

MIDDLESBROUGH
Saville Audio Visual, 4–6 Howard Street, Lorne Howard Industrial Estate, Middlesbrough TS1 5RA *Telephone (0642) 222631*

NORWICH
COE Audio Visual, 27 Yarmouth Road, Norwich NR7 0EE *Telephone (0603) 39517*

NOTTINGHAM
Cristo Films & Television, New Tythe Street, Long Eaton, Nottingham *Telephone (0602) 727160*

OXFORD
Wolsey College, Wolsey Hall, 66 Banbury Road, Oxford OX2 6PR *Telephone (0865) 54231*

SHEFFIELD
Hallamtechnic, Waverley House, Effingham Road, Sheffield S4 7YR *Telephone (0742) 754546*

SOUTHAMPTON
Solent Video Ltd., 59 Bullar Road, Bitterne Park, Southampton SO2 4GT *Telephone (0703) 27150*

STRATFORD
Douglas Tuckey & Associates Ltd., Mary's Acre, School Lane, Tiddington, Stratford-upon-Avon CV37 7AJ *Telephone (0789) 292427*

SWINDON
Wilbart Brandon Ltd., Thamesdown Studios, 67/68 Victoria Road, Swindon SN1 3BB
Telephone (0793) 35065

THE FRONT LINE . . .

Helping customers solve their training problems

IN AN average week, the Video Arts Sales Office handle something like eight hundred calls, dealing with a wide variety of customer needs and enquiries. Needs as diverse as placing an order for thousands of pounds worth of films, checking a delivery, a catalogue request or a simple price and availability query are the stuff of everyday life. Less common requests, and ones which are harder to solve, are those which start: "My projector is broken can you tell me how to mend it?" or "I need a video but I don't know the make of my machine, it is about 2ft by 3ft — any ideas?".

Questions

Callers are sometimes surprised by the number of questions fired at them by the Sales Staff, especially the request for the postcode of their organisation. After all, this seems to have little to do with placing an order for *The Unorganised Manager* and forty copies of the accompanying Booklet.

There is, however, method behind the apparent madness. Video Arts operates a computerised order-entry system; staff can take and place orders or amendments 'live' whilst they are talking to the customer. And with around 26,000 clients currently doing business with Video Arts and 44,000 contacts within these organisations, the search for the correct branch of, for example, a multi-national such as IBM could be a very long and time-consuming affair.

The use of a postcode can pinpoint the correct customer, at the correct address, within seconds. Once this is done the caller can place an order as well as have his invoice and delivery requirements recorded, in a matter of minutes.

No fuss

Minimum fuss for customers was a major part of the Video Arts brief to their software house, Computer Analytics in Chicago; so a simple and logical sales record system was developed. This resulted in each of the six Sales Office staff having a VDU.

Postcode

Once the postcode is keyed into the computer the first screen display gives details of the organisation and a list of the known contacts at that address. The caller is then matched to the correct screen details. The next display organises invoicing arrangements and records customer order numbers. And then the system moves on to delivery details; to an hotel in Timbuctoo or a training centre in the depths of the Cotswolds or to the original client address. It is just a question of the caller stating his or her requirements.

From telephone to terminal, direct order entry at Video Arts.

The final display gets down to the nitty gritty — the particulars of the order; title, format and show date of the film or video required as well as the quantity of Booklets and reminder cards used as handouts for delegates. It is at this stage that the delivery method is recorded and the computer assesses by when the package needs to be despatched to reach the client in time for the viewing.

Training

Being front line troops makes the six Sales Office staff rather vulnerable, not just in the area of operating a VDU but also in the customer contact and telephone techniques areas. In an attempt to live up to the messages in the Video Arts films regular training sessions are conducted with the group by the Sales Manager, Gail Longmore. These training sessions cover not only customer relations skills but also product and market knowledge, so they are able to advise clients on the type of films to include within particular training programmes.

Key points to remember during a telephone techniques training session.

"Will You Answer True?", used not only by 26,000 UK clients, but also by Video Arts in staff training.

Without Sun Alliance there'd be the devil to pay...

Old Nick's taken a few knocks in his time. He took a pretty big one in 1710 when we opened our doors for business.

But he's no quitter—he's active in every factory, office and shop, where people leave things to chance. After all, they're only human, poor souls.

Thankfully, Sun Alliance is on the side of the guardian angels—with the right policy to protect your business and colleagues, your livelihood.

To help stop accidents before they happen, we've made a film with Video Arts! "Oh What the Hell" It's aimed at the heart of the problem, recognising safety problems and actually showing how to do something about them. In addition our Risk Improvement Service is free to every policyholder—expert down-to-earth advice on keeping the Devil at bay. SUN ALLIANCE are committed to improving safety standards—if we don't . . . there's the devil to pay.

For details of Sun Alliance insurance protection, and our risk improvement service, just contact your local Sun Alliance office.

SUN ALLIANCE
INSURANCE GROUP

THE STORY BEHIND THE SCRIPTS

Balancing entertainment and training points

"AS soon as I start, I wish I'd never taken the job on. And then when I've finished, I vow never to do another one. But I always do." To date, top comedy writer David Nobbs, creator of *Reginald Perrin*, has made this vow and then broken it six times — and each time he's come up with another sparkling script for Video Arts. All the writers claim it's the hardest work they do, so why do they keep on — and what makes them so successful?

"I think it must be the intellectual challenge," feels Jonathan Lynn. "I enjoy having written a Video Arts script, but I can't say I enjoy writing them. Or at least, I suppose I enjoy it the way marathon runners probably enjoy running marathons."

Script conference? Antony Jay and John Cleese discussing the finer points of a scene.

Discipline

Considerable discipline and rigour go into the making of a Video Arts script. Eighty per cent of a successful film lies in the script, according to Video Arts chairman Tony Jay, himself the co-author with John Cleese of the classics *Balance Sheet Barrier, Meetings, Bloody Meetings,* and *Who Sold You This Then?*, as well as a host of other well-known titles. And if eighty per cent of the film working depends on the script, at least a similar percentage of the script working depends on the preparation.

The brief is the first critical step, and it can take months of research, and consultation with subject experts to get it right. It's a process of refining and distilling the subject down to the essential teaching points. Only once this is finalised can the writer begin to add flesh and bones — characters, contexts and funny lines. Most writers nonetheless like to be involved from the very word go in the development process.

"Unless I understand a subject then I can't even begin to write a script," feels Denis Norden. He recalls his most challenging task being a film to show all the things that can go wrong when you take space at an exhibition. "Generally the brief comes up with three or four main points. On this one we came up with 140. It then became a bit of a game to see how many we could fit in without driving the audience crazy, and I think the final total came to 122." Denis Norden also acknowledges the vital role which Tony Jay plays in developing all the film scripts, no matter who finally writes the words. "I've never known anybody better at condensing any subject into a single page."

The attention to detail makes the writing process a very educational experience for the writers themselves. "If you're a writer and an actor, you really have absolutely no idea how the majority of the nation earn their livings, and I've found it fascinating," continues John Cleese, "to realise what goes on behind all those doors and windows. It's so much harder than writing for television too. There are more filters, more reasons why things won't work, and it's absolutely vital that you get things right."

"Writing for television," adds Denis Norden, "your only aim is to entertain, divert and distract the audience. But for Video Arts, you have to keep the balance. Don't entertain them so much that they get impatient with the teaching bits. But entertain them enough so that the teaching bits become enjoyable and stimulating."

Accuracy

It's this kind of discipline, striving for accuracy and a dynamic balance between entertainment and effective teaching, which helped Tony Jay and Jonathan Lynn achieve such success with their top BBC series *Yes Minister.* "What we wrote had to be demonstrably true to that section of the audience who know all about the subject. If civil servants and ministers believe in it, everybody else will."

The final ingredient? "Emotion," says Tony Jay. "If you can arouse the audience's emotions as well as their intellect, they'll remember the messages all the more strongly." And when all the hard work is done, the professionalism which goes in to producing the film is seen as a just reward by the writers. "You get wonderful actors, even for the small bits," comments David Nobbs. "It helps make it all worthwhile."

Denis Norden, seen here as the presenter in "Another Funny Thing About Pain", a film made for Ortho-Cilag Pharmaceutical by Video Arts.

Jonathan Lynn explains his ideas for "The Unorganised Manager" script.

Consulting Holmes: Geoffrey Palmer seeks help from Sherlock Holmes (Nigel Hawthorne) and Dr Watson (John Fortune).

THE COMPETITIVE EDGE

THE Case of the Short Sighted Boss, a 25 minute video, will be one of the main spearheads in the Government campaign to improve quality and competitiveness in British manufacturing.

At the launching ceremony for the film at the British Academy of Film and Television Arts in Piccadilly, The Right Honourable Norman Tebbit, MP, Secretary of State for Trade and Industry said, "Quality is far from being an intangible or woolly concept — it is a practical management science in its own right. It not only ensures customer satisfaction but means sustained profits

Holmes on the case.

as well. However, its achievement cannot be left to chance — it depends upon a strong committed lead from top management. Our National Quality Campaign has been concentrating on the task of alerting Chief Executives throughout UK industry to the importance of sound quality management and the facilities the government has been putting into place to help our firms pursue it effectively".

Mr Tebbit then went on to say that *The Case of the Short Sighted Boss*, produced for the Department of Trade and Industry by Video Arts, was in itself a model of good quality. Referring to the fact that Jonathan Lynn, of *Yes Minister* fame, had written the script and directed the production, he said that it was obvious that a lot of inside knowledge about organisations and government departments had been applied to the research and thought process behind the film.

In the film the detective skills of Sherlock Holmes, played by Nigel Hawthorne, are directed towards solving the mystery of why a consumer goods subsidiary of Universal International is losing its market share, despite product launches and massive advertising campaigns. Sherlock Holmes linked up with the fast moving consumer goods industry of the 20th century? Actually it all takes place in a dream. The Managing Director of the ailing company, Geoffrey Palmer, is convinced that some form of industrial sabotage or espionage is at work. In a dream sequence he consults Holmes who takes on the case.

The trail leads Holmes to

Jeremy Childs, the Finance Director.

discover that quality is a low priority in the business and that the company has come to accept poor standards in design, manufacture, delivery and after sales service, despite having many of their best workers employed in quality control.

Holmes demonstrates to Geoffrey Palmer that quality is not an add on thing, but that in the words of John Egan Managing Director of Jaguar Cars, "Quality has to be built in at every stage. It can't be added in at the end".

This video is available free of charge from the Department of Trade and Industry, who hope that Chief Executives and senior managers will use the film to demonstrate the need for quality of design, manufacture and distribution and use it to promote discussions on how this can be achieved through such things as Quality Circles.

From left to right: Jonathan Lynn, writer and director, Richard Cawston, Special Projects Director Video Arts, Keith Newton, Standards and Quality Policy Unit, DTI with Norman Tebbit MP, Secretary of State for Trade and Industry at the launch.

New Prices

FROM October 1 the price to hire and purchase Video Arts training films will be as shown on the enclosed price list. This price list also gives details of Briefcase Booklet and Seminar Kit prices.

Discounts of up to 40 per cent on list price are available to customers wishing to purchase multiple copies of one or a number of Video Arts training films. Discounts are also available to organisations moving on to video who wish to trade in their 16mm copies for video versions. For details of these schemes please contact Gail Longmore, our Sales Manager.

Hot Tip

MAKE ordering easier. Use your customer number, found on invoices and confirmations, when telephoning through orders.

Summer Doubles

IN MARCH, not only did we launch two new films, but also a completely new style of film preview programme for London and Regional showings. Our aim was to allow customers to view the widest selection of films from the Video Arts library — now over seventy titles strong — in the shortest possible time. So we designed a two-day viewing during which two separate theatres operated simultaneously, and we hoped to encourage people to swap around between the theatres.

Arthur Williams, Management Development Executive at Slimma Group kindly volunteered: "I found the two theatre concept very helpful as it gave me flexibility in selecting programmes to view".

A number of people attending the Summer Tour mentioned they would like more time to talk through the use and suitability of our films within their training programmes. Do take the opportunity when at a preview to chat to our staff, they are all familiar with our films and can advise on training applications. Some tips on suitable audiences and training uses for all our titles are also included in the Video Arts catalogue.

London Venue

PLEASE note that all Video Arts London viewings will be held at Colour Film Services, 22–25 Portman Close, Baker Street, London W1A 4BE in future. Details of the dates and programme content of these London viewings for October and November can be found in the centre section of FOCUS.

POINTS OF VIEW

John Bird explaining the basics of budgeting to John Cleese.

CERTAINLY our Spring '84 releases struck a chord in a number of trainers' hearts. You very kindly swamped us with a record number of orders for these films sight unseen and this trend continued once the Premiere Tour was underway. In fact *More Bloody Meetings* broke all previous Video Arts box office records by taking more orders in its first week of existence than any other film we have launched. Thank you for your support.

Specialists

Budgeting was primarily produced to train non-financial managers on how to construct, co-ordinate and control budgets. To date most organisations seem to be using the film for this type of training. However Ron Haycock, Training Manager at British Sugar is planning to use *Budgeting* in the specialist's den: "*Budgeting* explains the fundamental principles very clearly making it ideal to show to new trainees in our Financial Department".

More Bloody Meetings seems to have established two separate markets of its own. The first is with those who wanted the next chapter in the meetings story — in other words the follow on from *Meetings, Bloody Meetings*. Eric Pidgeon, Training Manager at Beecham Pharmaceuticals falls into this category. Having seen the film his reactions were as follows: "We already use *Meetings, Bloody Meetings* on graduate management training programmes within the company. I bought *More Bloody Meetings* because it is a natural follow on and supplement to the first film. We will also use it on supervisory courses where the emphasis is on quality circles training".

Communication

The second main set of early users of *More Bloody Meetings* are finding the film has a place on training courses where they wish to examine interpersonal skills for team meeting leaders. Clive Jones writing in the May edition of *Audio Visual* reinforces this point of view in his comments about *More Bloody Meetings*: "There is a good deal of training meat in the programme which is widely applicable at virtually all organisational levels. It can be used as well in general communication skills training — it says much, for instance, about the importance of listening and looking for signals, about involving people, testing understanding, etc".

The Money Programme

Antony Jay during the recording

THOSE of you watching BBC2 at 6.25pm on Sunday April 4 will have seen the ten minute feature on Video Arts within that edition of *The Money Programme*. A film company at the other end of the camera lens for a change.

The Money Programme crew trailed patiently behind us on a marketing trip to Manchester and then set up camp in our Sales, Distribution and Sponsored film departments and watched us at work. A number of aspiring actors and actresses quickly emerged from the ranks of our staff.

Leaving aside the fun element it was of course very flattering to have such a detailed case study broadcast about the company.

Sunday Telegraph readers may have seen the feature on Video Arts published in the colour supplement on June 24. John Cleese paid a painful price for the feature, enduring a one hour photographic session lying on the floor whilst various awards were draped all around him until the photographer was satisfied he had got his 'funny shot'.

First Edition

SO You Think You Can Manage?, to be published by Methuen this Autumn, is the first in a series of four hardback books based on the Video Arts films and the Briefcase Booklet series. Available from booksellers or Video Arts direct, this first publication deals in detail with aspects of management including decisions, delegation and letter writing, devoting a chapter to each subject.

FAIRLY SECRET ARMY

AS YOU settle down to watch *Fairly Secret Army*, the new Video Arts Television comedy series on Channel 4 this Autumn, spare a thought for Roger Connolley, Production Manager on the series.

In his enthusiasm to find suitable locations for filming Roger ran into a little spot of bother with the Military Police. The reason? Well the isolated and disused railway station he discovered in the depths of Surrey just happened to be adjacent to a secret military establishment. Apparently the station platform offers an extremely good view of the site. Trying to explain away his interest in the station became more difficult when he mentioned he was filming a television series on a private army.

And this is the other uncanny coincidence. The station had been constructed in 1944 for use by American servicemen setting up in the surrounding woods in preparation for the D-Day landings. After a fair amount of fast talking Roger was released and the Ministry of Defence gave suitable clearance for the station to be used.

Fairly Secret Army is written by David Nobbs and stars Geoffrey Palmer, Diane Fletcher and Jeremy Childs. Broadcast starts on October 22 at 8.30pm.

Major Harry Truscott, alias Geoffrey Palmer, the star of "Fairly Secret Army".

NEW BOOKLETS

SEPTEMBER sees the release of four new booklets in the Video Arts Briefcase Booklet series.

Closing The Sale accompanies the new film release of the same title from the *So You Want To Be A Success At Selling?* series. It examines in detail the approach and techniques to adopt if sales people want to achieve fuller and fatter order books.

Oh What The Hell is designed to prick the conscience and to stem the tide of apathy which so many people adopt towards safety. Sobering facts and case studies are interspersed in the amusing and thought provoking narrative, and all of this combines to make a memorable and effective safety attitude training tool. Again this accompanies the film of the same title.

Coping with Customers takes a light hearted look at customer relations on a face to face basis. The style may be light, but the messages on how to discover the customer's needs and how to send him or her away with the right goods and services and in a contented frame of mind are deadly serious. The thorny problems of the awkward customer are discussed and advice given on complaint handling.

Data Protection: The Law And You examines both the organisation's responsibilities and the employees' rights under this Act. This is not a turgid legal primer but an easy to understand and highly illustrated aide-memoire.

All of these Briefcase Booklets are designed as handouts for delegates on courses. Single copy costs are £2.75 each and discounts of over 50 per cent are available on bulk purchase.

Premieres and Previews

ALL the details about the new films to be shown on the Premiere and Preview tours from September to December are on pages 3, 4 and 5. Programme details, venues and booking forms for both of these tours can be found in the centre section of FOCUS.

Please note that we are adopting a new style of Premiere and Preview programme. This will allow you the opportunity of sampling a wide selection of films in the shortest possible time. To do this we have chosen short extracts from certain films which indicate the style and teaching method that each film adopts. In this way we are able to include more titles in a day's programme.

Cities and towns on the Video Arts 'hit list' include: Manchester, Birmingham, Bristol, Glasgow, London, Leeds, Chester, Guildford, Harlow, Preston, Beaconsfield, Wolverhampton, Cambridge, Cheltenham, Luton, and Gatwick (Horley).

Warning

ALL HIRE copies of films and videos are despatched by Video Arts to arrive with you the day prior to showing. According to our delivery schedule the package should be on your premises by mid-day of that day. If your hire print is not on site by then please ring us immediately. In this way you will give us the opportunity to seek out the missing package or to supply you with another print before the problem turns into a crisis.

FOCUS on facts

- *The Unorganised Manager* is the current 'top of the bestsellers' within the Video Arts Briefcase Booklet Series. Last year's bestseller was *So You Want To Be A Success At Selling?*
- There are over 600 miles of 16mm film in our hire library — enough to stretch from London to Edinburgh.
- October 15, 1984 is the twelfth anniversary of the birth of Video Arts.

VIDEO ARTS

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THE 7 STEPS TO MAKING A SUCCESSFUL TELEPHONE PROSPECTING CALL

Step 1. IDENTIFICATION
Step 2. RAPPORT
Step 3. INTEREST-CREATOR
Step 4. FEATURE/BENEFIT/REACTION
Step 5. FACT-FINDING QUESTIONS
Step 6. CLOSE
Step 7. OBJECTIONS

IDENTIFICATION RAPPORT INTEREST-CREATORS

Step 1. A sufficient identification is: "Good morning M_____, this is_____with_____."

Step 2. Rapport is brief on a prospecting call. The idea is to break the ice and at the same time get the prospect's mind off what the prospect was doing prior to the telephone ringing. The best way to do this is to ask a simple question and then listen carefully to how the question is answered; a problem can be revealed, a mood can be determined, and a light conversation can be expanded into your reason for calling.
A couple generic rapport statements are: "How are things at_____ today?" "How's your day going?"

Step 3. Your interest-creator must be aimed at "What's in it for your prospect?" And, you have just 15 seconds from the end of your rapport statement to interest the prospect.

An interest-creator you might use would be a testimonal type which demonstrates how you helped another company in an industry similar to the prospects. For example: "The reason I called is to make you aware of a considerable improvement my service just made for_____, and to try to determine if this improvement would be appropriate for your system. Do you have a few minutes to talk right now?"

Another means to create interest is to send a piece of literature and a letter stating you'll be calling to discuss the possible applications. Since you took time to send the literature, the prospect might feel briefly obligated to talk with you. But, get to the point and be interesting. The prospect won't feel obligated very long. For example: "The reason I'm calling is to discuss the literature I sent you last week and to highlight some of the new applications that are likely to interest you. Do you have a few

INTEREST-CREATORS (CONTINUED)

Step 3. minutes to talk right now?"

A known industry problem will make a good interest-creator. For example: "Having worked in the financial arena I'm aware of the tremendous pressure compiling reports is for you M_____, and I have a solution that may interest you. Do you have a few minutes to talk right now?"

A referral can stimulate brief interest. For example: "A mutual associate of ours , _____, thought it might be worthwhile for me to call you. Due to your rapid expansion, _____ felt 'what-if' modeling capabilities which will allow you to build a variety of hypothetical cases that can be readily available during a time critical situation...might be of interest to you. And, I agreed. Do you have a few minutes to talk right now?"

An interest-creator that might be useful to try on those busy, busy prospects is: "_____, I know you're a very busy person..., and quite frankly, that's why I called you. An executive in your position needs all the time-saving methods available so you can direct your energies toward projects that will be most rewarding for you and your company. Do you have a few minutes to talk right now?"

FEATURES/BENEFITS/REACTIONS

Step 4. Now that you have the prospect's interest and the prospect has agreed to spend a few minutes talking to you, you must earn the right to ask questions. The prospect has not committed a crime and shouldn't be made to feel that he/she is being interrogated...you have to give a prospect a reason for answering your questions. The prospect isn't really sure at this point what you have in mind. So...you have to give a general overview of just how you might help. And, since you only have limited knowledge of the prospect's company, you're not absolutely sure just how you can help.

A feature that your service offers, followed by how this feature can help the prospect, followed by a question asking the prospect his/her opinion is the best way to let the prospect learn how you might help...and for you to learn what improvement the prospect might need.

A feature such as consolidation coupled with a benefit explaining how consolidation might help the prospect might go like this: "Our company offers many services and the one service I thought you might be interested in M_____ is consolidation. Due to the nature of your business, I realize you have a multitude of reports that cross your desk everyday. These reports can often be redundant, consuming more of your precious time than they should. If we could reduce a great number of those reports with or without elimination of information, would you be interested in pursuing this?"

Modeling is a feature that many prospects can use. An example of how modeling may be used to determine where the prospect's interest lies is: "M____, I'm sure you realize all the dangers that exist in this rapidly changing financial world. With all the rapid changes, an executive in your position has to be prepared to immediately react. I feel

Step 4. my company has a service that can prepare you for the unexpected. Would you be interested in this type of service?"

A feature such as complimentary software may interest the prospect. Making a call to a Fortune 1,000 firm, you have to assume some things; in this case,...the prospect probably has an in-house system. An example of how complimentary software could be addressed is: "M____, it's no secret that the cost of purchasing a computer and maintaining a data center is extremely expensive. And I'm sure you're like every executive who has to justify expenses...you want the most from your cash outlays. To utilize your computer and your data staff to the utmost, my company has a service that will allow you to do both. Is this something you might be interested in seeing?"

FACT-FINDING QUESTIONS

Step 5. Assuming you get a yes from the prospect, you have now earned the right to ask some questions about the area of interest, whether it be consolidation, modeling, or complimentary software.
If you get a no reaction back in Step 4. after trying a couple features/benefits/reactions, it's best to ask this fact-finding question: "If you had unlimited funds, what changes in your present operation would you make?"
That question can save you many times. Now the prospect may reveal his/her 'hot-button' (need or interest). And, now that you know just what interests the prospect, it's time for you go to in-depth with some open-ended fact-finding questions.

Remember Who, What, When, Where, Why, and How type questions are the type that will get the prospect talking. It's possible to obtain the same information with closed-ended (Is, Are) questions, but you'll have to ask a lot more questions and work a lot harder. Use open-ended and make prospecting easier.

"How are you presently getting your reports?"
"How many reports do you receive every month?"
"What reports seem redundant?"

"Who is responsible for cash forecasting?"
"Where are your branch offices located?"
"How would you like to improve that situation?"

"When is your busiest time of the year?"
"Why are you presently using _____ timesharing service?"
"Who, besides yourself, would be involved in making a decision for any changes?"

(fact-finding questions continued on following page)

FACT-FINDING QUESTIONS (CONTINUED)

Step 5. The purpose of asking fact-finding questions is to determine how valid a prospect you have. Afterall, with the cost of an in-person contact being over $100 (as of 1/80) it's an expensive gamble to go on an in-person contact not knowing if the prospect has a need, if you have a solution to that need, if you're prepared to deal with the need, and if you're not aware of who makes the final decision. It's best to try to get as much information as possible on your prospecting telephone call. It can greatly shorten your sales cycle and get you your commission check sooner.

CLOSE

Step 6. Three to four minutes have pasted since you first identified yourself and now you suddenly realize that you have a 'live' one! The prospect definitely has a need and you know you have a solution! And, you've found out you're talking with the decision-maker! What are you waiting for? Close.

The best way to close is to summarize the conversation, stressing the prospect's major interest, then use a soft choice close such as: "When are you least busy M____, the mornings or the afternoons?"

Now, three things can happen: 1. The prospect can say mornings/afternoons and you can give two days and times that you have open on your busy schedule when you can meet. The prospect will select one. 2. The prospect can say he/she is busy both mornings and afternoons and you can assume that you are not getting an objection; be sympathic by telling the prospect that your service will give the prospect more time, and then give two days and times that you have open on your busy schedule when you can meet. The prospect will select one. 3. The prospect will give you an objection to meeting!

Now you have to neutralize that objection before you can try another close.

After you neutralize all objections and finally get the appointment, this is an ideal time to ask more questions ...if the prospect seems willing to talk.

Be sure to identify yourself again before bidding farewell; it's important the prospect knows just who he/she has made an appointment with. ***Always call before going on that appointment!

OBJECTIONS

Step 7. Sometimes it's difficult to be agreeable when you get an objection, but that's just how you have to be. An objection can mean the prospect just ain't interested, is interested, is interested--but too busy right now and wants to get rid of you, or is undecided. Since you don't know the reason behind the objection, the best thing to do is to neutralize it the best you can.

If the prospect says, "I'm happy with my present system."
You might say, "That's understandable. At this point in time you're not convinced I have an improvement that can give you a better system...and, quite frankly...I can't be absolutely sure I can. Although we don't know if we have a sure thing at the moment, it is very possible that one of my company's new developements could aid you in the future. I would like the opportunity to show you just what I'm referring to."

If the prospect says, "I just purchased an in-house system."
You might say, "In that case I can understand your not wanting to meet with me. You feel your new system will give you all the service you need...and it very well might. Although, from my experience, I've found that many times my service can compliment an in-house system to the point of maxium capability. I would like the opportunity to show you just what I'm referring to.
"What type of system did you purchase?"

If the prospect says, "I don't have time to discuss anything with you now."
You might say, "That's perfectly alright. I realize you're busy and I did call unexpectedly. Perhaps I can call again at a time when it's more convenient. When are you least busy, the mornings or the afternoon?"

(objections continued on following page)

OBJECTIONS (CONTINUED)

Step 7. If the prospect says, "See my D.P. manager."
You might say, "I feel that's an important conversation that should eventually take place since we'll eventually be getting into technical matters. And at this time, setting aside all technical matters, for me to get a better appreciation of where your department is now and wants to be a year from now I'd like to suggest a brief meeting. At this meeting I'll pin-point some areas where I can be effective and show you how I've aided others."

If the prospect says, "Just send me literature."
You might say, "I can do that...and I will...only I feel it's not fair to you. I know you're a very busy person and you really don't have time to read through a stack of brochures a foot high. And, that's about how much literature I could send you. To better conserve your time, I'd like to ask a few questions which will help me determine which brochures I should show you."

*****If you can't get an appointment with the prospect, don't feel like a failure. You can't sell everyone. No one can. The prospect might not have a need at present or maybe the prospect is just in a bad mood. Try again in a month or so.
If the prospect makes it very clear he/she wants you to see his/her D.P manager or some other department head... by all means, do it. But be sure to tell the prospect that you'll be calling to keep him/her informed. Never close that door to the decision-maker.

(objections continued on following page)

Step 7. The executive secretary is generally an objection. His/her job is to screen the interesting from the uninteresting. He/she is a buffer between you and the executive. One of the executive secretary's favorite lines is: "Ohh! I'm sure M_____wouldn't be interested in that." And now you're thinking how stupid he/she is to say something like that. A lowly executive secretary making the executive's decisions for him/her. Right?

Probably ninety-percent or more of your telephone prospecting calls will first start with the executive secretary. That is, if you're calling at the upper management level where you should be...V.P of marketing, V.P of finance, V.P. of engineering, V.P. of everything, etc. The golden rule is: SELL THE EXECUTIVE SECRETARY LIKE HE/SHE WAS THE EXECUTIVE.

The executive secretary can be a very great aid to you. Many know as much about the company's operations as the executives they work for. They are a good source of information. Don't try to belittle them into letting you talk with the executives. Sell them on you and your services. Ask them all the questions you had prepared to ask the executives. If they can answer all your questions, then you can now give them very good reasons for your wanting to talk to the executive. If they can't answer all of your questions, they'll soon feel the pressure of inadequacy and put you through to the executive.

To avoid the executive secretary, call early in the morning or late at night. Although you may get through to the executive late at night, you may not want to; he/she might have had ten other calls from salespeople during the day and will be unpleasant. The best time is in the morning.

(objections continued on following page)

OBJECTIONS (CONTINUED)

Step 7. When the executive secretary says, "I'm sure he wouldn't be interested in talking about any more timesharing service."
You might say, "You're probably right. It really doesn't sound very interesting until it's been fully explained how my company is revolutionizing all phases of data communications. I bet the people buying from your company probably weren't very interested in what your salespeople had to sell them until your salespeople were given an opportunity to show their product, right?"

Get the executive secretary interested in your service, use his/her name frequently, and treat him/her with respect, not disdain.

If the prospect says, "I think the person you ought to be talking with is M_____."
You might say, "I'd be delighted to have a coversation with M_____, if he/she can give me the best overview of your company and your objectives. Otherwise, I would prefer to visit with you first."

TESTIMONIALS

Have a few recent localized testimonals ready to use. It matters not whether you or a peer did the service. But, thorough knowledge of the service is essential.

1._____uses it for_____ and they found it _____.

2._____uses it for_____ and they found it_____.

3._____uses it for_____and they found it_____.

WRITING SKILLS

INTRODUCTION

A Matter of Manners

Make life easier for the reader.

The Cumulative Effect

AVOIDING DEAD WEIGHT

Sample 1:

An interesting potential area of service for digital PBXs is the possibility of secure voice transmission.

THE FIX

Secure voice transmission opens an interesting potential service area for digital PBXs.

TIP # 1

Hunt down prepositions and kill them.

Sample 2:

The movement to M-M is driven by end-use demands for mainframe access, and is directly tied to the growth of corporate microcomputing.

End user demands for mainf access

~~and~~

THE FIX

End-user demands for mainframe access are driving the movement to M-M, which stems directly from the growth of corporate microcomputing.

Is there a better way to do it?

A BETTER FIX

End-user demands for mainframe access and the growth of corporate microcomputing fuel micro-mainframe linkage.

TIP # 2

Forget the verb to be!!

As the Elements of Style says:

Write with nouns and verbs.

When you use the verb "to be" you are writing with **adjectives.**

Make sentence structure active by identifying the actor and the action.

Example:

Passive: "is driven by"

Who or what is the driver?

Answer: End-user demands

NO-NOs

1. The fact that
2. Despite the fact that
3. In terms of
4. In other words
5. Utilize
6. The need for
7. Very

TIP # 3

Try substituting short words for long words.

(Often the long word is Latin and the short word Anglo-Saxon, but not always.)

EX:	Terminate (Latin)	End (A-S)
	Implement a solution for	Fix (both Latin)
	Utilize	Use (both Latin)
	Requirement (Latin)	Need (A-S)

Sample 3:

Advances in integrated circuits and the expected 1986 availability of "megachips" promise to bring much of the processing and storage power of mainframes to desk-top units.

Sample 4:

The fact that large-system users rate the on-site hardware engineer as a better source of software support than any other source is an indication of a competitive strength that the manufacturer should not ignore.

GUIDE TO THE ELEMENTS OF STYLE

1. It's available at all bookstores.

   Three copies are on hold in my name at Printer's Inc.

2. Read through it once.

3. The table of contents provides a list of tips.

4. The words and expressions in section IV are arranged in alphabetical order.

5. Rule 21, Section V has particular meaning for INPUT writers. It discusses the words coined by business, e.g., the information services business.

A Writer's Toolbox

Nothing so fits a person for a life of dedicated useless unhappiness as four years of majoring in English. If you want to write, just write. Here are the tools.

—SB

The Elements of Style

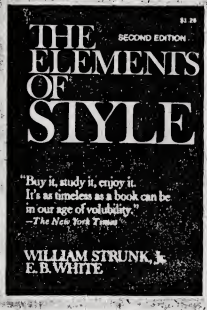
With a few well-cared-for tools and direct unshowy motions the craftsperson keeps the work moving steadily toward completion.

The result looks as if it must have been easy to do, 'surprisingly inevitable.' You can write like that.

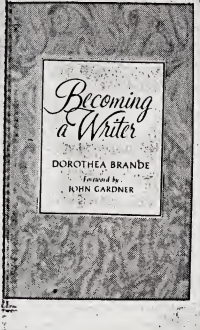
Strunk and White is where to start.

—SB

The Elements of Style, by William Strunk, Jr., and E.B. White, 1935, 1979, 85 pp., $3.25 postpaid from Macmillan Publishing Company, Order Dept., Front and Brown Streets, Riverside, NJ 08075; or from Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2 handling).


$3.25
SECOND EDITION
THE ELEMENTS OF STYLE
"Buy it, study it, enjoy it. It's as timeless as a book can be in our age of volubility."
—The New York Times
WILLIAM STRUNK, Jr.
E. B. WHITE

Becoming a Writer



Dorothea Brande's Becoming a Writer is the wisest, simplest, most effective how-to-write book I've yet encountered.

She addresses herself to fiction writers, but her observations on the psychodynamics of writing, and her exercises to limber up the genius that lies below your mind, have applications beyond fiction, indeed, beyond writing.

— Stephanie Mills

Becoming a Writer, by Dorothea Brande, 1981, 186 pp., $4.95 postpaid from J.P. Tarcher, Inc., 9110 Sunset Boulevard, Los Angeles, CA 90069, or Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2).

The Synonym Finder

Professional writers, students and others who take writing at least somewhat seriously need a good thesaurus. This one — surprisingly, put out by the best-known publishers of organic gardening and self-sufficiency books — is the most useful I've found.

Organized alphabetically like a dictionary, its pages contain many thousands of entries and over 1.5 million words listed as synonyms. The current revised edition is quite up-to-date, even on slang terms. Rare, archaic, and specialized terms are so labeled in the entries.

Highly recommended to help you avoid using the same word too repetitively, redundantly, recurrently, incessantly, etc., etc.

—Joel Russ

An excerpt:

Whole, adj. 1. entire, full total, plenary, integral, complete, round, aggregate; comprehensive, universal, inclusive, all embracing; extensive, extended, widespread; full, filled, pregnant.

2. solid, unbroken, unservered, uncut, unshorn, unshortened, unabridged, all in one, unitary; undivided, indiscrete, indivisible, undividable, inseparable; undiminished, unlessened, unreduced, unabated.

The Synonym Finder, by J.I. Rodale, revised and updated by Laurence Urdang and Nancy LaRoche, 1978, 1364 pp., $19.95 postpaid from Rodale Press, Book Division, 33 East Minor Street, Emmaus, PA 18049. Or from Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2).

On Writing Well

The fact that William Zinsser revised his excellent book a mere four years after its first publication says more about writing well than anything I can think of.

Writing, to be good, cannot be writ as if in stone, not even by a professor of it.

It's got to be honest, responsive, and current, mindful, above all, of the reader's impatient intelligence.

This second edition includes a chapter on writing on the job, advice crucially needed. He counsels the business writer to be self-revealing, which is not the same thing as self-indulgent.

Elsewhere in the book, he does his best to smite the morbid passive voice, a favorite of the faceless corporation.

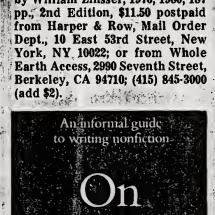
Still elsewhere he makes a manful attempt to advise on the changes demanded by feminism, predictably scoffs at some of them, and fails to grasp that it's not about equality. This is one of the few bits of his advice I wouldn't regard as gospel.

As for the rest, any writer, at any point in his or her career, can benefit from Zinsser's instruction.

If you are serious about communicating with your readers this book belongs on your shelf right next to Strunk and White's Elements of Style and the dictionary of your choice. It's that good.

— Stephanie Mills

On Writing Well: An Informative Guide to Writing Nonfiction, by William Zinsser, 1976, 1980, 187 pp., 2nd Edition, $11.50 postpaid from Harper & Row, Mail Order Dept., 10 East 53rd Street, New York, NY 10022; or from Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2).



The Complete Handbook for Free-lance Writers

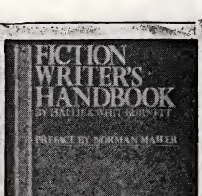
Cassill stresses the entrepreneurial aspect of free-lancing with a forthrightness reminiscent of a good book on finance. A beginning free-lancer will do well by following Cassill's advice, which covers everything from finding an agent to setting up your business's (!) books; and by using her comprehensive list of resources.

The big secret here — indeed the secret of any self-improvement or self-help literature — is mean ol' Mr. Discipline, whom unfettered free-lancers paradoxically need more than most.

People frequently ask me for advice on beginning writing. Henceforth, I'll tell them to read Cassill alongside Zinsser (On Writing Well) for an apprenticeship in print.

— Stephanie Mills

The Complete Handbook for Free-lance Writers, by Kay Cassill, 1981, 391 pp., $16.20 postpaid from Writer's Digest Books, 9933 Alliance Road, Cincinnati, OH 45242, or from Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2)



Fiction Writer's Handbook

People with writing pretensions, aspirations, ambitions, and especially talents, should read. Read the writers you hope to rival; read good books most of all; but read good books about the art you hope to master, too.

Fiction Writer's Handbook is just such a book. The author and her late husband, with whom she shares credit for authorship, were longtime co-editors of STORY magazine and teachers of fiction writing.

They speak eloquently and advisedly of the work and commitment demanded of the writer of fiction. They offer (as claimed) practical advice for an impractical calling, and more: insight into the workings of good fiction, illustrated with excerpts from a wide array of mostly modern classics.

Indeed, Fiction Writer's Handbook is a classic in its own write.

— Stephanie Mills

Fiction Writer's Handbook, by Hallie and Whit Burnett, 1975, 200 pp., $8.20 postpaid from Barnes and Noble Books, Harper and Row, Mail Order Dept., 10 East 53rd Street, New York, NY 10022; or from Whole Earth Access, 2990 Seventh Street, Berkeley, CA 94710; (415) 845-3000 (add $2).

Budget - Training file

salesmanship

A bulletin of ideas and inspiration for those who sell

MAR 1 1 1985

How To Dump A Slump

E. G. Bauer

The mere words, "sales slump," strike fear in the hearts of even the most seasoned sales pros. That's because most people fear the unknown, and since nobody knows what causes a sales slump, that fact alone is reason enough for fear.

I've been told by some of the top professionals in the business that there are really many reasons for sales slumps, and putting your finger on the exact cause is difficult, if not impossible, especially from afar. That's why many sales managers insist on actually accompanying the slumping salesperson, so they can see firsthand what might be causing the slump. Even then it is difficult to diagnose.

About the nicest thing we can say about a slump is that it departs just about as quickly and unexpectedly as it originally appeared. Still, even with that as consolation, you would be wise not to try to wait one out, but rather to take remedial action. Here are some things to do:

First, decide if it is because of lack of activity. Or have you run out of prospects? Are your selling habits slipping? Are you having trouble closing? Pinpoint the problem, if possible.

Here is a four-step method to get you back on the road to sales success:

1. *Get help.* If you've got a sales manager, ask for his advice. Or ask your boss. Or enlist the aid of the steadiest producer you know.

2. *Get tough with yourself.* Now might be the time to pull out all the stops and give it some extra effort.

3. *Get rid of excuses.* Don't waste time rationalizing that you can't sell . . . that someone else is to blame . . . that customers just aren't interested . . . that your company doesn't have competitive products. This negative thinking won't lead to sales. Get rid of excuses and develop a positive outlook.

4. *Set goals.* Overcoming a slump is easier if you have specific goals. Set a long-range goal and then break it up into one-day goals that will help you attain the big one. There is nothing that removes a slump faster than activity.

Clip this article and hang onto it. That way you'll be prepared the next time a slump rears its ugly head. In fact, by being prepared ahead of time—and knowing it—you just might ward off completely the evil spirits that are behind slumps. Happy selling.

DARTNELL

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INTEGRITY
Vital To Sales Success

The reliable sales rep is the one who can be depended upon to resist all temptation to unethical dealings. It needs no argument to state that integrity is one of the essential qualities of good salesmanship. Any unethical business transaction on the part of a salesman or saleswoman may *seem* to be appreciated by an unethical buyer, but the individual who establishes a reputation on this basis is certainly jeopardizing his or her future.

The lack of integrity soon becomes noticeable and develops mistrust, even on the part of the prospect who seems to ask for it in the beginning. On the other hand, an unblemished reputation for integrity develops a confidence that often overcomes all competition and keeps you in exclusive charge of the business!

—Harold Feeback

Closing Sales

The best closes in the world are no good unless they come at the right time. Again and again even the most experienced sales reps run on and on with their sales talk past the point at which the prospect is ready to buy. Missing a buyer's closing signal is fatal to sales. Be alert to catch the signs that mean: "Cut further sales talk and get the order—now!"

If The Habits Fit—Don't Wear Them

Most people don't accomplish all they can. If you are a member of this majority, maybe it is time to take a look at your work habits. Do you, for instance: 1) *Procrastinate?* Do you tackle small jobs to put off the big one that looms in front of you? 2) *Fail to plan?* If you know your destination, it is easier to go straight toward it, instead of muddling through dozens of false starts; 3) *Suffer from indecision?* This means that you lack either information or confidence in yourself. Putting off a decision resolves nothing and wastes time; 4) *Fall back on old solutions?* Tried and true answers are comfortable and often reliable, but it's a good idea to keep an innovative, open approach by coming up with new answers to new problems.

The Patent Facts

To patent or not to patent—sometimes, that is the question. Applying for your patent may be the first step on the road to successful marketing and selling of your invention. Here are a few basic facts concerning patents: 1) The patent, issued through the U.S. Patent and Trademark Office, gives the inventor exclusive rights to make and sell his invention for 17 years (ornamental design patents expire sooner); 2) When the patent expires, the inventor's exclusive rights are terminated; 3) The inventor may sell part or all of his interest in his patent. The agreement must be filed with the Patent and Trademark Office.

In the Game

A rookie end on a pro football team practiced day after day, but nothing ever came of it.

Finally, one day, he got his chance. It was the last quarter of the game, and his team was losing. They called for him. "We've run out of timeouts," the coach yelled. "Go in there and get hurt!"

Older Consumers Mean Business

Older persons are the fastest growing segment of our population, and they need products and services specially designed to meet their changing lifestyles and physical characteristics. These consumers have enormous marketing implications for industry, according to the Council of Better Business Bureaus, which sponsored a forum on "The Older Consumer: Today's Marketplace Challenge." Among the topics covered were: 1) *Safety*. The elderly are particularly vulnerable to accidental injuries which are extremely costly; 2) *Energy*. Older persons have special energy needs; 3) *Behavior patterns*. There is a danger in categorizing older consumers. Survey results should be scrutinized. Some surveys portray older consumers as gullible, poor, and ill fed, while others portray them as savvy, healthy and with a great deal of discretionary income. The Gerontological Society of America has published *Newer Market—Older People*, a free booklet which takes a look at this fast-growing market.

Not a Bad Try

The haunting music of "Taps," played at the lowering of the flag and at military funerals, was composed in 1862 by General Daniel Butterfield. The remarkable thing is that he couldn't write music or play any instrument.

Mrs. Paul Revere: "I don't care who you say is coming, it's my turn to use the horse."

"About this staff memo ordering expense accounts to be turned in on time. Yours is two months late."

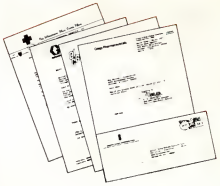
Do You Make The Most Of Your Strong Points?

Frequently salespeople are the objects of criticism from many sources due usually to real or imaginary shortcomings while often their good points go unheralded. Of course, there are exceptions to this rule, but it is enough to give a salesman or saleswoman an inferiority complex.

This is not to downplay the value of constructive criticism. We can all profit from that when it is ladled on with consideration and in a constructive manner. But there is one thing everybody in sales can do to keep criticism to a minimum and to encourage a healthy ego. You can build on and enlarge your strong points. This will not only enhance your self-respect; it will win respect from customers and co-workers all around. The place to start is with a self-inventory of your strong selling points. Take this quiz and see where you stand today.

	POINT VALUES	YOUR SCORE
1. Are you aggressive in finding profitable new accounts?	10	
2. Do you enthusiastically campaign to sell more to your established accounts?	10	
3. Do you welcome challenge?	5	
4. Do you like to solve problems on your own rather than ask for help?	10	
5. Are you constantly practicing self-improvement?	5	
6. Do you have a winner's attitude?	10	
7. Are you an enthusiastic team worker and are your associates aware of it?	5	
8. Are you willing to accept responsibility?	10	
9. Do you plan a full day's work, then make every effort to adhere to your plan?	10	
10. Are you unafraid of competition?	5	
11. Do you know your product *and* your competitor's products as well?	10	
12. Do you tactfully control the sales interview?	10	

A score of 70 means you will probably keep your job, 80 shows you are on your way up and can work your way to the 100 figure—which paves the way to building more and more strong points and a greater income.



SALES LETTERS CLINIC

Because words, either spoken or written, are so vital to success in selling, this feature will appear at regular intervals in this publication. Suggestion: Keep a file on these important communication ideas and techniques.

It Takes TIME to Write a Good Letter

TIME IS MONEY. We have heard this old expression many times. It follows that when we take time to write a business letter—of any kind—we are spending money.

The Dartnell Institute of Business Research will tell us that we will spend over $7 to write the letter, one average business letter. It sometimes makes it appear that writing a letter is too costly.

But, most business letters we write involve the *making of money*. We may be asking for payment, selling a product, soothing an irate customer or introducing our companies and ourselves, to a prospect.

Letters Are Records

This, we know, requires putting our best foot forward because every letter is a record as well as a message. Thanking a customer for an order, asking for an appointment, responding to a question, asking for information are all legitimate, necessary reasons for taking time to *properly* compose a letter.

Why then, do so many admit to trying to avoid the chore? For one thing, we know that a letter *is* a record, and we have been told by experts that when we write we are guilty of using flamboyant language and elaborate sentence structure which confuses the recipient. We have been told we use jargon and fall into clichés, and nobody has to tell us that we make errors in grammar and perhaps even in spelling. Certainly, they say, we use unnecessary words, or we use them inexactly. That also confuses our readers.

Do It Right!

We are going to write letters whether we wish to or not. So, we might as well approach them with a rational plan. John Crowe, English teacher and educator, offers four simple steps that should solve our problem in most cases.

1. ***Complete each sentence mentally before you being to write or dictate it.***

This step or rule should help to eliminate the wordiness and vagueness which we are accused of. Completing a sentence mentally usually makes for brevity and clarity. If *your* mind can grasp the meaning of the sentence, the reader's can.

2. ***Write short sentences.***

Short sentences will usually come as a result of following the first rule. However, this doesn't mean that you bump along with a succession of choppy 10-word lines. Your goal is fluency, so you state your sentence in sufficient words to get the idea across and then you call a halt.

3. ***Use natural words and phrases, the kind you use when you talk.***

You've heard this one before, right? Okay, then believe it. If you say "utilize" when you mean "use," or "note" when you mean "see," then go ahead and write it that way. If you don't, then use "use" to an advantage. The word "approbation" has the same meaning as "approval," but which word do you use when you are talking?

No Extra Words

With your thoughts under control, make sure your letter doesn't contain superfluous wordage. This is a trap so many fall into because these words are still considered mechanical fill-ins. They take the place of thinking. If you have made your point, bow out.

In journalism school, a long time ago, we had an exercise in newspaper writing that consisted of removing superfluous "the"s. You'd be surprised at how many can go.

Presentation Tips from Market Research Course 1981

SOME TIPS FOR MAKING PRESENTATIONS TO PLANNING CLASSES

I. BE INSTRUCTIONAL, NOT TUTORIAL (This is the most important tip)
Your thrust should be -

NOT - "Let me tell you how I do my job and the problems I have." (Tutorial)
BUT - "Let me tell you how doing my job relates to your job, and let me tell you some things I learned that will help you do your job better." (Instructional)

THE KEY to an instructional presentation is that the speaker says:

1. "With 20-20 hindsight, I would do the following if I had a chance to re-do it."
2. "If I was in your shoes, I would do the following."

II. YOU CANNOT BE ALL THINGS TO ALL PEOPLE

1. Talk to the general planning commuunity. This will be appropriate for about 85 percent of your audience. Don't worry about the other 15 percent.
2. If possible, relate your subject to hardware and software and World Trade issues.

III. AVOID UNNECESSARY TECHNICAL & NUMERICAL DETAIL

1. Only 15 percent of the class cares about the nitty-gritty details of your product, analyses, etc. Don't worry about them.
2. Use the details of your product and analyses to illustrate those issues and principles, etc. which have common applicability to the other 85 percent.

IV. GET A DIALOG GOING

1. Don't get into the monologue trap.
2. Stir up the pot.

V. MAKE DECENT VISUAL AIDS

1. Use large print.
2. Use COLOR.
3. Use your foils, etc., if possible - don't run with someone else's. (Provide readable copies of your visual aids as handouts in advance.)

VI. PRACTICE

1. Do an audibly dry run if possible - preferably with an audience.
2. Guaranteed - It will take longer than you think.

VII. HAVE A CRISP OPENING & CONCLUSION

The time worn axiom is still appropriate, viz . . .

1. Tell them what you're going to tell them.
2. Tell them.
3. Tell them what you told them.

H-145

SUGGESTED GUIDELINES FOR SPEAKERS (1-9-80)

PRODUCT PLANNING COURSES

INTRODUCTION

The Guidelines listed below are based on constructive criticism voiced by attendees of previous Product Planning classes. They are suggestions to assist you in the preparation of your presentation and are certainly not intended to be considered prerequisites.

If you feel that any of the Guidelines are inappropriate for your presentation or will constrain you, please disregard them. If they are applicable but would be inconvenient for you to implement, please contact your class manager for assistance.

GUIDELINES

1. FOILS: Due to the size of the classroom, flipcharts are legible only if the smallest letter is 1 1/2" high. View graph foils are preferable due to ease of modification and reproduction. On typed foils, anything smaller than the "Orator" typeball cannot be read from the rear section of the room.

   If you do not have the time or facilities to produce your own foils, contact this department. Two weeks' notice prior to the presentation date would be appreciated.

2. HANDOUTS: 8 1/2 x 11 handouts of charts, slides and foil material used on presentations are greatly appreciated by class attendees. They reduce note taking and consequently, permit more attention to the speaker. The masters from which the foils are produced facilitate production of handouts. Unless otherwise notified, please furnish 45 handout sets serially numbered.

   It is not necessary to include a handout page to match every foil used in the presentation. However, you may wish to supplement the handouts with material which is not covered in detail in your presentation.

   Unless you have good reasons not to do so, handouts should be distributed at the beginning of your presentation in order to further simplify note taking.

3. CONFIDENTIAL MATERIAL: Handout material should be labeled "IBM Confidential" when applicable.

4. SECURITY: Although most of our classes are held off IBM premises, the classroom facilities are situated and managed so that an acceptable level of security is maintained. Nevertheless, when discussing or referencing sensitive IBM matters, particularly those concerning advanced systems and strategies, we suggest that whenever practical you use general or relative rather than specific terms. For example, in referring to the average access speed of an unannounced data storage device, you could describe it as being xx to yy times faster than existing hardware. Or, in responding to a question concerning a key date, you could indicate a time frame of x to y years.

   At your descretion, you can excuse yourself entirely from addressing very sensitive areas even though it might disappoint the natural curiousity of the class. Those with a special need to know can always contact you privately at a later date.

(OVER)

5. ORGANIZATION FOIL: Because of the diversity of topic and speakers comprising our class agendas, it is sometimes difficult for attendees to relate quickly to each new subject. In the process of kicking off your presenntation, you may want to present an abbreviated organization chart depicting the basic structure of your department.

6. APPLICABILITY AND CURRENTNESS OF MATERIALS: It is not always possible for a speaker to create or adapt brand new visual material for his presentation. However, if substantial portions of "general purpose" material are inapplicable, too detailed or obsolete, it may seriously detract from the overall effectiveness of the presentation.

   If you find it inconvenient to revise existing material to make it more suitable for your presentation, contact our department for assistance.

7. SUPPLEMENTAL MATERIAL: With regard to those presentations with particular "take home" value, many of the attendees have made a specific point of requesting contact points and a list of pertinent data sources. Therefore, if convenient, please provide a list of some of the key individuals (and job specialties) in your department with whom the class personnel might want to interface.

8. BREAKS: If your presentation is more than 90 minutes long, a 10 minute break is normally taken after each 50 minutes of lecture time. If possible, please logically segment or conclude your presentation accordingly.

9. ACRONYMS: Since the attendees come from varied backrounds, they will not be familiar with all acronyms. Please define, if necessary, each one the first time you use it.

Bridget- TRAINING FILE

salesmanship
A bulletin of ideas and inspiration for those who sell

FEB 7 1985

Cut Down Customer Turndowns

Webster Kuswa

The pitch that works with a quick-thinking, impulsive person might fail when used on a deliberate, slow-to-act buyer. In some instances buyers who really need a particular product may decide in favor of a competitor because the salesperson somehow offends them. So it pays to plan specific strategies for each of the categories of buyers. Following are some suggestions:

KNOW-IT-ALL: This type can be offensive, but remember that you don't have to live with the buyer. You only want his order, and you can get it by not arguing with him even when you know he's wrong. You can sometimes win his support by asking his advice on some problem. After all, you needn't follow the advice.

SARCASTIC: This customer is often on the defensive, although he pretends not to be. Disarm him by using logic to offset any negatives, but don't show that you're aware of his sarcasm. Keep your cool.

EGOTISTICAL: Listen to this person carefully, and you'll learn the main reason for his or her vanity. It may be a superior education, good heritage, an Army commission, social connections or a high I.Q. rating won in high school days. Whatever it is, show some interest in it. If you can do so sincerely, pay him a compliment on the achievements.

HUMOROUS: There are as many joke tellers in buying as in selling, but don't make the mistake of thinking that every prospect is waiting for a funny story. Many buyers resent jokes told during sales calls, but you're on safe ground if your prospect says, "Heard any good ones lately?"

TALKATIVE: Some buyers like to talk about sports, sex, diets, politics, stock values—anything but the order you want to write. Let them talk while you try with the greatest tact to find an opening for your presentation. If you can't find an opening, make a point of looking at your watch. It's a wordless way of saying, "I have another appointment that I have to keep."

TOUGH: Listen politely to the tough talk, even if it concerns some oversight of your company. Then say, "In a way, you're my kind of guy. You don't bottle up grievances; instead, you get them out in the open, where they can be examined and cleared up." Surprisingly, that tough guy will often turn soft as putty before your call ends.

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Are Your Mental Motors Idling?

It seems that for uncounted centuries, we've developed the habit of doing no more than we have to do, no more than is absolutely required. But our present requirements could easily be doubled or tripled and we would meet those requirements easily without any undue strain on our mental equipment once we had accepted the new norms.

I remember speaking at a convention many years back where, at one of the meetings, the sales force was told that a 15% increase in sales for the coming year was necessary. The sales force was not asked to try to increase sales 15%. It was told to increase sales 15%. And while no threat was mentioned, sales immediately jumped 15% and more, and held the increase, in every territory. The same sort of demands could be made on children in school and they would be met. We can make the same demands upon ourselves and meet them if we choose, 15%, 40%, 200%, or 1000%.

The fact of the matter is that all inquiry into this field indicates that we are all, or at least the overwhelming majority of us, idling our mental motors.

—*Earl Nightingale*

Banking Fees Not In Check

Over the past three years, the average monthly maintenance fee for checking accounts increased by $1.02. The average check-bouncing charge rose from $6.40 to $9.46. And the cost to have the bank balance your checkbook has risen $3.35 to $9.72 per hour. Reason: These higher transactional charges offset lower earnings on long-term customer deposits.

The Learned Skill of Listening

Salespeople must talk, certainly; it goes with the territory. But with talking goes listening. Dr. Edward Wakin, professor of communications at Fordham University, offers some suggestions for better listening: 1) *Be interested and show it;* 2) *Tune in to the viewpoint of the other person;* 3) *Notice nonverbal language,* such as a smile, a nervous laugh, or body positions; 4) *Give the other person the benefit of the doubt,* instead of entering the conversation with your mind made up; and 5) *Get feedback.* Ask a question, and confirm with the speaker what he or she has actually said.

Proposing a Toast

If you're asked to offer a toast, don't decline for fear of having to speak. Just keep it simple and sincere, and you can't go wrong. When it comes to toasting, timing is important. Obviously, you should make your move when guests have liquid in their glasses. If you don't imbibe, have something non-alcoholic for the toast. Toasting etiquette requires that you stand, raise your glass by the stem, address the honorees and make a brief remark appropriate to the occasion. Each guest should then make eye contact with a few neighbors and lightly touch glasses.

It's up to you to fit the toast to the situation. A tasteful reminiscence or anecdote about the person being recognized is always acceptable. Remember you're toasting not roasting so keep your humor flattering to the honoree and guests. Bungled toasts are usually attributable to too much drinking. If you're one of many toasters, moderate your intake in order to remain clear-headed.

What do you do when *you're* being toasted? Sit quietly and attentively during the tribute. Then stand and modestly thank the toast-giver. Drinking to or toasting yourself is not good etiquette.

—*Executips*

Keep A Notebook To Build Sales

Keep a notebook with individual pages for your customers and prospects. After any call, add brief notes on any personal comments the buyer made: chance remarks about a son at college, a pet dog, a bet won on the Yankees—anything *you* can casually mention when you make a callback.

What buyer can resist a salesperson who proves to have been receptive to a highly personal remark? The buyer *must* feel important when a salesperson says, for instance, "How is your grandson doing on that soccer team you told me about?" The answer may well be an easy sale—maybe even a lasting friendship.

Actually, it's easier to adjust to the personal needs of buyers than to learn all the complexities of your product line. Both selling factors are crucial; one without the other may not be enough to get that order you desperately need. Remember: Common sense in both important areas will give you uncommon success in selling.

Fast vs. Slow Thinking

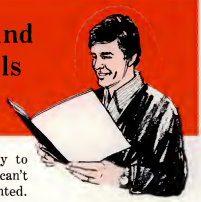
People often *regard* it as a sign of weakness if you don't come up with a quick answer, or if you say, "I'll have to think about that." Try saying instead, "I want to think about that and I'm going to." Slow thinking can be more valuable than fast thinking. It avoids preconceptions and goes more deeply into the problem.

—*Letters to Thinkers*

"All joking aside, sir, what do you think of my memo?"

Develop Your Mind Build Your Skills

—Test Yourself

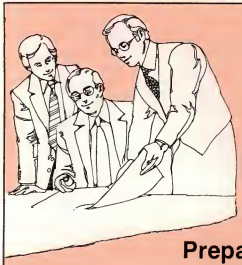


Mental development is a major key to career progress and growth. But you can't leave this to chance or take it for granted. Master sales professionals achieve this status because they construct master plans that ensure the growth of knowledge and skills.

How well do you bat in life's highly competitive ball game? Are you acquiring the know-how and expertise it will take to grow and advance in your company? The following quiz will help you determine the answer. Check the blanks that apply, then figure your score at the end.

	YES	*NO*
1. Have you identified the product areas where your knowledge is fuzzy or light?	___	___
2. Have you identified the weak spots so far as your selling skills are concerned?	___	___
3. Have you discussed these knowledge gaps with your boss and obtained his cooperation to fill them?	___	___
4. Have you gotten the message across to your supervisor and other key people in your organization that you are eager to take advantage of educational opportunities?	___	___
5. Have you pinpointed the books and other literature you will need in your mind-development crusade?	___	___
6. Do you take advantage of the training opportunities offered by your company?	___	___
7. Have you investigated training opportunities offered by trade and other professional groups?	___	___
8. Do you subscribe to the philosophy that learning doesn't end when you get out of school or earn that degree?	___	___
9. Do you cultivate the friendship of individuals you respect who are in a position to boost your knowledge and skills?	___	___
10. Do you exchange information with other reps in your company and field?	___	___
11. Have you set educational goals and milestones for yourself?	___	___
12. Do you monitor and reassess these goals regularly?	___	___
Total No. of YES Answers	_____	

Your Score. Multiply the sum of your YES answers by 5. If the total comes to 55 or more, congratulations. Your development program is right on the mark. Fifty is better than average, 40 to 45 mediocre to fair. Any score under 40 is an indication that your program might well do with a hotfoot.



COMMUNICATIONS CLINIC

Because words, either spoken or written, are so vital to success in selling, this feature will appear at regular intervals in this publication. Suggestion: Keep a file on these important communication ideas and techniques.

Prepare Presentations Carefully

The ability to communicate effectively in face-to-face conversations with customers, in oral and written communications, and in the preparation and planning of sales presentations, is characteristic of almost every top-ranking sales rep. This is a combination of skills that all sales-makers must constantly improve if they care to be truly effective.

And what you say is just as important as how you say it.

A good sales presentation is jam-packed with facts, product knowledge, market data, and ways in which the customer or prospect benefits when he buys your products or services. But the preparation of an effective written-visual presentation, aside from its oral presentation, requires considerable planning and thought.

Far too many times an otherwise good sales interview falls flat on its face for the lack of a good written presentation of the product benefits and features.

A good, fact-packed sales presentation will have six important ingredients:

1. *A Theme:* This is a central idea of which everything in the sales presetation points. A phrase, like "Better Buy Buick" is typical of such a theme. Such a phrase can be the central theme of a sales presentation around which a great number of reason-why sales ideas, product features, customer benefits can be assembled and presented for the customer's consideration.
2. *A Promise:* A good sales presentation usually promises a customer benefit that will result once the customer purchases the product or service. This is the most important customer benefit a sales rep can think of.
3. *A Problem:* The problem is centered on the customer's need for the product or service and how the sales rep's product or service will turn into a highly advantageous purchase.
4. *A Solution:* This will be the most thoughtful presentation possible of how the rep's product or service will solve the customer's problem and make the purchase extremely wise.
5. *Proof:* This is a marshaling of facts, marketing statistics, case histories, and important motivating reasons-to-buy that illustrate in dramatic and highly believable ways that the solution is everything that the rep claims for it . . . all the prospect or customer could hope for.
6. *An Action Suggestion:* Every well-constructed sales presentation demands a buying decision of the customer. This may be a suggestion that a purchase be made two years hence or at the conclusion of the sales presentation.

Effective written-visual communication is based on research and logical organization of the most effective sales points that can be brought to bear on the selling situation as the salesperson sees it.

"The most exciting dimension in our industry is not a square foot of selling space," says Henry J. Eavey, food-industry executive; "it is not the illimitable miles of the outer universe—93 million miles to the sun or 1,800 light years to Arcturus. The most exciting dimension in the world is the few inches from your lips to another person's ear.

"If you can conquer that space, nothing is impossible to you. If you can communicate your excitement, your enthusiasm, you can send into orbit a new and exciting mind."

The whole field of written and oral communications, as it is used to convey sales messages and win customers, could benefit from a closer appraisal by each of us.

DARTNELL 4660 Ravenswood Avenue, Chicago, Illinois 60640. Phone (312) 561-4000.

February 18, 1985

salesmanship
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A veteran sporting goods selling star states the case this way: "If I run into new objections two or three times a year, it's a lot. Most of them are gripes you hear time and again."

Most objections can be anticipated, and reps who get too many objections usually do so because of omissions of significant or key selling points in their presentations.

A New York marketing consultant makes the point that some customers are more likely to register objections than others. "Preparing for a sales call," he says, "should include, among other things, a careful review of the individual needs, requirements, and peculiarities of each account."

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"I like your terms and the service you promise," the buyer said. "But how can I be sure that the plastic parts I need aren't going to warp?"

"We've never had a complaint about warping."

"You're sure about that?"

"Well, I haven't heard of any."

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What Jerry *didn't* say had cost him an order. Thinking about it later, he realized that as a salesman he ought to know his product but not necessarily its technology. The order would have been his if he had said, "Frankly, I don't know. But I can call our chief chemist right now and find out if he's willing to guarantee no-warp performance."

Somewhat wiser now, Jerry won't ever again let what he doesn't say be used against him.

—Webster Kuswa

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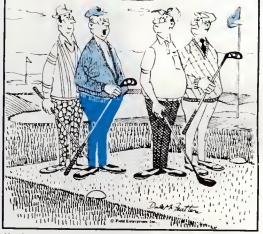
As any experienced salesperson knows, price objections are usually just masks that hide the buyer's real reasons for reluctance. Some good ways to overcome price objections are suggested here: 1) Employ the "buy now, save later" argument, reminding the buyer that prices are always rising; 2) Break the total price into smaller portions, i.e., the cost per mile of buying and running a car; 3) Question the competitor's lower price. Where does he make up the profit loss? Is he in a big hurry to sell? 4) Offer to back up the product's performance with your personal check; 5) Anticipate the price objection before it comes; 6) Admit that your price is higher —and tell why; 7) Emphasize the cash flow generated by your product, giving specific figures; 8) List, in detail, the superior customer benefits delivered by your product; 9) Draw up a new price schedule if price is a real obstacle. Offer smaller quantities at a time, fewer deliveries or a free trial.

6 Ways to Beat Boredom

Are you tired . . . or are you really bored? Fatigue and a worn-out feeling are often caused by unproductive mental attitudes. Six ways to escape being bored are: *Listen to everyone you meet.* If you are interested in people, life will never seem flat or dull. *Act enthusiastic.* You'll soon find that you *feel* enthusiastic. *Make sure your job challenges all your powers.* This goes for your hobby, too. *Keep busy.* Authorities agree that one-hundred-percent rest is rarely a solution for fatigue. When you are active, you have little chance to be bored. *Keep your mind alive, too.* Reading is a fine antidote to boredom and tension—it will build your fund of knowledge while siphoning off the fatigue. *Join the do-it-yourself movement.* You can't be bored while creating something.



"Mind if we play through, Fetlock? Just got word my plant's on fire."

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Observance of a simple rule could greatly reduce the many deaths caused by multiple-car collisions on our freeways: *For every ten miles of speed, leave a car-length between you and the vehicle ahead.*

It's not a matter of good brakes, but of good judgment. At 30 mph, you travel 45 feet in a second. Perhaps you can react in less than a second, but you may not be paying complete attention, or you may hesitate, or be checking your rear-view mirror. It is simply common sense to allow yourself a margin for error.

You have to be aware of the guy who's tailgating you, too. Give him room to pass. If he continues to crowd you, slow down and make him pass. If he persists, snap your headlights off and on (activating your brake lights) to warn him that he's too close. If that doesn't work, slow down and pull off the road.

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* * *

Statistics claim that 28 percent of all Canadians and Americans are overweight—a case of the minority being bigger than the majority.

Do You Recognize "Closing" Signals?

Professional salespeople know how to recognize closing signals and how to capitalize on them. They are on the alert for such signals throughout the sales solicitation. When one of them comes, the presentation is stopped abruptly and the professional moves in for the close. To find how good your closing techniques are, circle the appropriate letter.

1. "What's the price?" is a closing signal that could be answered with (a) a specific price quotation, (b) "In what quantity?" or (c) "In which grade?" Which reply is most apt to result in a sale? **a b c**

2. "When could you make delivery?" is a closing signal that could be answered with (a) a specific delivery date, (b) "When do you want delivery?" or (c) "That depends on the size of the order." Which reply leads most directly to a close? **a b c**

3. "Can I get it in red?" or any color or style-request could be answered with (a) "Yes," (b) "Do you want it in red?" or (c) "It comes in six colors, including red." Which reply leads most directly to a close? **a b c**

4. "How big an order would I have to place to get a good price?" is a closing signal that could be answered with (a) a specific-sized order, (b) "What size order do you want to place?" or (c) a schedule of quantity prices. Which leads most directly to a close? **a b c**

5. "What would be the smallest trial order I could give you?" is a closing signal that could be answered with (a) a specific quantity, (b) "How small an order do you want?" or (c) a variety of order sizes. Which reply leads most directly to a close? **a b c**

6. "When will you have a new model?" is a closing signal that could be answered with (a) specific date, (b) "Do you want our newest model? This is it." or (c) "I don't know." Which reply leads most directly to a close? **a b c**

7. "What kind of terms do you offer?" is a closing signal that could be answered with (a) specific terms, (b) "What kind of terms do you want?" or (c) "Terms would have to be arranged." Which leads most directly to a close? **a b c**

In every question (b) is the response that leads most directly to a close. (b) answers the customer's question with a counter-question to which the answer is a partial commitment.

OBJECTIONS CLINIC

Successful salesmanship requires mastery in overcoming objections. Thus this feature will appear at regular intervals in this publication. Suggestion: Keep a file of these useful techniques—and master them.

Don't Interrupt a Complaint

When a customer sounds off with an objection or gripe, he is obviously trying to get something off his chest. Whether you anticipated it or not, whether you know the right answer or not, unless you give him the chance he needs to communicate his complaint and let off steam, chances are he will wind up frustrated. And a frustrated buyer is rarely in a buying mood.

Take the disgruntled factory manager who, when the salesman called, complained that too many of the tool bits in the last shipment had failed to hold up during production. The salesman, having run into this countless times in the past, knew just what was causing it. The customer was misusing the product, inserting it incorrectly into the chuck.

When the factory manager started explaining the difficulty, the salesman held up his hand. "I know what the problem is," he said. "It's a matter of making a couple of adjustments."

The manager shook his head. "What I'm trying to tell you is—"

"I know what you're trying to tell me. I've got it under control."

The customer, his irritation mounting, said, "Yes, but—"

Grinning, the salesman cut in, "If you'll just let me explain—"

And so it went. The salesman ultimately convinced the manager he hadn't used the tool bits correctly, that he was wrong, and that his objection was invalid. But what had he really accomplished? In proving his point, he had embarrassed the customer, making it uncomfortable to do business in the future.

Had the rep listened patiently and sympathetically to the complaint, *without interrupting*, he could have made his point more diplomatically. Other times, when objections are raised, giving the buyer a chance to get it off his chest may be all that's needed to deflate the complaint.

In any case, the point makes itself. Listening courteously, patiently, and sympathetically, can only reduce a complaint. Interrupting will usually aggravate it.

"I ran across some of your old expense accounts when you were Sales Manager. WOW!"

Birdcages in the Mind

Most of us consider that life presents us with enough problems so that it shouldn't be necessary to go "looking for trouble." But most creative people are not really happy unless they are solving a problem. It is difficult for this kind of person to look at *anything* without wondering how it might be changed, improved, adapted, modified or otherwise tinkered with. Charles F. Kettering was this kind of man. And he compared this kind of thinking with hanging birdcages in the mind. He once bet a friend that if he were given a birdcage, literally, and hung it up in his house, that the friend would sooner or later have to buy a bird. The friend took the bet. "So I got him a very attractive birdcage made in Switzerland and he hung it near his dining room table. Of course, you know what happened. People would come in and say, 'Joe, when did your bird die?' 'I never had a bird,' Joe would say. 'Well, what have you got a birdcage for?'

"He said it was simpler to buy a bird than to have to explain why he had a birdcage." If you hang birdcages in your mind, eventually, you get something to put into them.

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In every question (b) is the response that leads most directly to a close. (b) answers the customer's question with a counter-question to which the answer is a partial commitment.

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Had the rep listened patiently and sympathetically to the complaint, *without interrupting*, he could have made his point more diplomatically. Other times, when objections are raised, giving the buyer a chance to get it off his chest may be all that's needed to deflate the complaint.

In any case, the point makes itself. Listening courteously, patiently, and sympathetically, can only reduce a complaint. Interrupting will usually aggravate it.

"I ran across some of your old expense accounts when you were Sales Manager. WOW!"

Birdcages in the Mind

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salesmanship
A bulletin of ideas and inspiration for those who sell

JAN 7 1985

Heard Any New Objections Lately?

Raymond Dreyfack

When was the last time a customer objection surprised you? This should rarely if ever happen, according to one sales manager, because experience keeps repeating itself, persons new to sales are trained to handle objections, and most sales reps have literature that tells them how to deal with this problem.

A veteran sporting goods selling star states the case this way: "If I run into new objections two or three times a year, it's a lot. Most of them are gripes you hear time and again."

Most objections can be anticipated, and reps who get too many objections usually do so because of omissions of significant or key selling points in their presentations.

A New York marketing consultant makes the point that some customers are more likely to register objections than others. "Preparing for a sales call," he says, "should include, among other things, a careful review of the individual needs, requirements, and peculiarities of each account."

Some sales reps keep an account record book, most often a loose leaf notebook, with a page or more devoted to each customer. Maintained in alphabetical order by customer name, the rep makes notations after every visit and consults the record prior to every call.

Experience is the key to properly anticipating and fielding objections and gripes. Record keeping is the key to cashing in on experience effectively. A New Jersey salesman keeps an Objections Notebook (also loose leaf) and studies it religiously because, as he puts it, "It's kind of a bible for me." New objections are added, he says, when new products are introduced, or existing products are altered by technological improvements. But he periodically makes notations as new ideas for handling objections come to mind. "Experience teaches you," he concludes, "which strategies work best with particular types of customer. One customer is mainly concerned with quality, another with delivery, a third with space conservation, etc. It's not just a question of having a pat answer when objections are raised. It's also a matter of applying your response to the individual customer."

Experience is working capital in selling. The more you develop, record, and review, the more effectively you will operate.

DARTNELL

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What You Don't Say May Be Used Against You

Jerry McCall had worked hard for the order that now seemed within reach.

"I like your terms and the service you promise," the buyer said. "But how can I be sure that the plastic parts I need aren't going to warp?"

"We've never had a complaint about warping."

"You're sure about that?"

"Well, I haven't heard of any."

The buyer didn't answer. He began shuffling papers on his desk. Without looking up, he muttered, "I'll think it over."

What Jerry *didn't* say had cost him an order. Thinking about it later, he realized that as a salesman he ought to know his product but not necessarily its technology. The order would have been his if he had said, "Frankly, I don't know. But I can call our chief chemist right now and find out if he's willing to guarantee no-warp performance."

Somewhat wiser now, Jerry won't ever again let what he doesn't say be used against him.

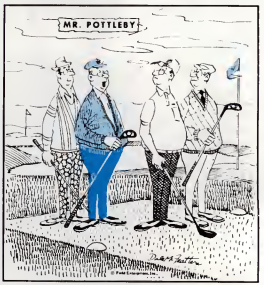
—Webster Kuswa

Overcoming Price Problems

As any experienced salesperson knows, price objections are usually just masks that hide the buyer's real reasons for reluctance. Some good ways to overcome price objections are suggested here: 1) Employ the "buy now, save later" argument, reminding the buyer that prices are always rising; 2) Break the total price into smaller portions, i.e., the cost per mile of buying and running a car; 3) Question the competitor's lower price. Where does he make up the profit loss? Is he in a big hurry to sell? 4) Offer to back up the product's performance with your personal check; 5) Anticipate the price objection before it comes; 6) Admit that your price is higher —and tell why; 7) Emphasize the cash flow generated by your product, giving specific figures; 8) List, in detail, the superior customer benefits delivered by your product; 9) Draw up a new price schedule if price is a real obstacle. Offer smaller quantities at a time, fewer deliveries or a free trial.

6 Ways to Beat Boredom

Are you tired . . . or are you really bored? Fatigue and a worn-out feeling are often caused by unproductive mental attitudes. Six ways to escape being bored are: *Listen to everyone you meet.* If you are interested in people, life will never seem flat or dull. *Act enthusiastic.* You'll soon find that you *feel* enthusiastic. *Make sure your job challenges all your powers.* This goes for your hobby, too. *Keep busy.* Authorities agree that one-hundred-percent rest is rarely a solution for fatigue. When you are active, you have little chance to be bored. *Keep your mind alive, too.* Reading is a fine antidote to boredom and tension—it will build your fund of knowledge while siphoning off the fatigue. *Join the do-it-yourself movement.* You can't be bored while creating something.



"Mind if we play through, Fetlock? Just got word my plant's on fire."

Tailgating—Invitation to Disaster

In the ranks of dangerous driving habits, tailgating occupies an especially deadly place. A California study of 1,000 accidents showed 350 rear-end collisions. In the city, these result largely in vehicle damage; but on today's superhighways tailgating can lead to carnage.

Observance of a simple rule could greatly reduce the many deaths caused by multiple-car collisions on our freeways: *For every ten miles of speed, leave a car-length between you and the vehicle ahead.*

It's not a matter of good brakes, but of good judgment. At 30 mph, you travel 45 feet in a second. Perhaps you can react in less than a second, but you may not be paying complete attention, or you may hesitate, or be checking your rear-view mirror. It is simply common sense to allow yourself a margin for error.

You have to be aware of the guy who's tailgating you, too. Give him room to pass. If he continues to crowd you, slow down and make him pass. If he persists, snap your headlights off and on (activating your brake lights) to warn him that he's too close. If that doesn't work, slow down and pull off the road.

Up and At 'Em

According to Dr. Fredrick Koenig at Tulane University, "The first hour of the day sets your behavior for the rest of the day." Both he and Dr. Robert Calmes of the University of Arizona identify in the *National Enquirer* these early-morning types: *The bounce-out-of-bedder:* You are optimistic, cheerful, gregarious and emotional. *The everybody-get upper:* You're practical, impartial, and energetic. *The sloucher:* You are casual and take things as they come. *The just-five-more-minutes sleeper:* You take it easy, like the creature comforts, take life in small bits, and enjoy passive activities. *The don't talk-to-me-until-I've-had-my-second-cup-of-coffee-er:* You are self-sufficient, self-reliant, and crave privacy. *The get-up-earlier - than - the - whole - neighborhooder:* You are a nature lover and enjoy time to yourself. You are unlikely to bare your soul and you tend to keep your mementoes. *The dasher:* You are always on the run, enjoy a lot of extra activities and always get the job done. *The early-morning exerciser:* You are determined, thorough, and believe in hard work and self-discipline.

* * *

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B- file Training Course

MAR 2 1 1985

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How Do You See Yourself?

Lloyd Purves

How do you see yourself? This question has a lot to do with who you are and how far you are likely to go in your chosen profession. Your self-image is the way your customers and prospects will perceive you. If you see yourself as competent in business, you are ahead of the pack already, because this is how those you contact will see you.

Today's sales representatives must first of all be enthused about working in sales and marketing. The up-to-date rep must know not only his or her product, its benefits and its applications, but must also be thoroughly acquainted with the ins and outs of the customer's business. It helps if a rep knows even more about the customer's business than the customer knows, though one must be careful not to flaunt this advantage. The rep is expected to be a reliable and willing consultant, someone customers can lean on for assistance in maintaining a profitable enterprise. In these times of high competition a customer expects a great deal more than the merchandise when he or she gives you the order. Today's customer wants and expects a business partner. The aggressive sales rep welcomes the opportunity, knowing that when one is equipped to fill this role, the inside track is assured.

Here are key characteristics of the sales representative who operates as one dedicated to business.

— The rep speaks the language of business. No time is wasted in little social chats or funny stories. The rep talks in a courteous, friendly manner while firmly sticking to the business in hand.

— The rep looks like a businessperson. Dress and manner leave no doubt as to qualifications to do the job. Clothes and attitude command respect and attention.

— The rep devotes all the time that is necessary to the sale and to the customer's needs, then moves on. The rep displays a keen regard for time and is respectful of the customer's time as well.

— The rep is an authority on the product or service offered and can explain the benefits it has to offer. Always keeps the spotlight on the customer.

— The rep studies the mechanics of business outside the sales function and understands record keeping, cash flow, receivables, profit, expenses, volume, delivery, inventory, goodwill, and other factors customers must deal with from day to day. The rep is a sales expert who recognizes that many considerations influence sales. He or she is a well-rounded, sales-minded businessperson.

See yourself as a business expert. You will like what you see. And so will your customers and prospects.

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An Encore Feature

Gary – is this of any use for you? Randi
Please return to ad. Thanks.

IF YOU WERE YOUR
SCORE Y

A FABLE

A young insurance salesman called on a prospect who, incidentally, was the general sales manager for a large company.

"You don't want to buy any insurance today, do you?" timidly asked the young man.

"I certainly don't," snapped the manager.

"I didn't think so," the salesman said faintly, as he edged towards the door.

"Hold it!" roared the manager. And then he addressed the trembling young man sternly: "My job is to hire and train salesmen, but Mister, you're just about the worst salesman I've ever seen. You'll never sell anything by asking people if they don't want to buy. But, because you're so obviously new at the job, I'm going to buy a $25,000 policy right now. Get out an application blank!"

Fumbling, the salesman finally found an application blank, and the deal was closed. As the salesman prepared to depart, the manager said, "I've got some advice for you, son—learn a few organized sales talks!"

"I've already done that, sir," replied the salesman. "I have a standard talk for every type of prospect. You've just heard the approach I use with sales managers."

FIELD RATING SCALE

Name _____

I. ADDRESS

	Yes	No
1. Does rep talk monotonously?		
2. Does rep enunciate words clearly enough?		
3. Does rep speak with enthusiasm and conviction?		

II. IMPRESSION

1. Does rep make a favorable impression from the following standpoints?		
(a) Approach		
(b) Physique		
(c) Posture		
(d) Clothing		
(e) Facial expression		
2. Does rep leave as good an impression at the end of the interview as at the beginning?		
3. Does rep give the impression of being sincere and honest?		

III. STEADY APPLICATION

1. Does rep keep energy level high throughout the day, especially in the latter part of the afternoon?		
2. Does rep get started early after breakfast and after lunch?		
3. Does rep take too much time for midday meal?		
4. Does rep continue working right up to 5:30 in the afternoon?		
5. Does rep work steadily day after day or only in sprints?		
6. Does rep note resistance that can't be overcome and ask advice?		

III. STEADY APPLICATION (Cont.)

	Yes	No
7. To sum it up, has rep the high vitality (which is the opposite of laziness) necessary to be successful?		

IV. PERSEVERANCE

1. Does rep stay with the prospect as long as there is the slightest possibility of making the sale?		
2. Does rep handle objections intelligently?		
3. If, when rep attempts to close, but is turned down once, does rep give up and quit or make repeated attempts to close?		
4. Does rep try to close on the first call?		
5. Does rep lose enthusiasm after two or three prospects have turned him down?		
6. To sum up, does rep lack the courage to be successful in selling?		

V. SELF-MANAGEMENT

1. Does rep make an effort to secure new prospects?		
2. Does rep make an effort, through friends, acquaintances and others, to get new prospects?		
3. Does rep make any systematic effort to improve his or her sales talk?		
4. Does rep read and study to increase knowledge and ability?		

VI. TACT

1. Does rep always keep his or her temper?		
2. Is rep always courteous?		

SALES MANAGER—HOW WOULD YOU URSELF ON THIS SCALE?

FOR SALES REPRESENTATIVES

Date_____

VI. TACT (Cont.)

	Yes	No
3. Does rep make the sales talk from the prospect's viewpoint or does rep think only of making a sale?		
4. Does rep know competition and is prepared to meet it?		
5. Does rep get into arguments?		

VII. LOYALTY

1. Does rep faithfully follow instructions?		
2. Can rep stand fair criticism?		
3. Does rep always boost the organization?		
4. Is rep loyal to his or her manager?		
5. Does rep show the right spirit in sales meetings?		
6. Does rep work on good terms with the other members of sales staff?		

VIII. RESOURCEFULNESS

1. Does rep succeed in getting interviews with difficult prospects?		
2. Is rep successful in handling objections?		
3. Does rep try to work out new selling ideas?		
4. Does rep follow manager's suggestions in regard to selling?		
5. Does rep use his/her head when a prospect says "No"?		
6. Does rep analyze successes and failures?		
7. Does rep try to improve sales talks after failures?		
8. To sum it up, has rep a brain and does he or she use it?		

IX. OBSERVATION

	Yes	No
1. Does rep vary sales method with different prospects?		
2. Do rep's remarks indicate that each prospect is carefully observed?		
3. Does rep go to the trouble of finding out about the prospect before calling?		
4. Does rep exaggerate?		
5. Does rep "knock" competitors?		
6. Does rep know our product?		
7. Does rep know other competitive products?		

X. SOCIABILITY

1. Is rep steadily enlarging circle of acquaintances?		
2. Does rep attend lodge and club meetings, chamber of commerce meetings, community betterment affairs and the like?		

XI. APPEARANCE

1. Does rep make a pleasing impression?		
2. Are rep's clothes quiet, neat and in good taste?		
3. Are rep's clothes well-pressed, collars clean, shoes shined?		

XII. HEALTH

1. Has rep sense enough to recognize that good health is an asset?		
2. Does rep eat too much?		

XII. HEALTH (Cont.)

	Yes	No
3. Does rep drink too much?		
4. Does rep smoke too much?		
5. Is rep easily tired?		

XIII. ORDERLINESS

1. Does rep keep records for his or her own use of all calls and sales?		
2. Does rep make callbacks systematically?		
3. Does rep schedule calls and make them in an orderly way?		
4. Is rep prompt in keeping appointments?		
5. Does rep make out reports of calls in an orderly way?		

XIV. SALES TECHNIQUE

1. Does rep use attention-getting remarks that really get attention and can be followed logically by a sales talk?		
2. In warming up the prospect's attention into interest, does rep bring the prospect into the picture—does rep show the prospect how the prospect will profit by giving an order?		
3. Does rep convince the prospect that the security is safe?		
4. Does rep close with strength, firmness and some knowledge of the art of closing?		
5. Does rep use "trial closings"?		
6. Is his or her sales talk too involved?		
7. Does rep try to tell the entire story and thus draw it out too long?		

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"I Have Four Suppliers And I Don't Need Another."

This is an objection a sales rep is liable to run into frequently so it will pay to be prepared to handle it with skill. One way is to respond with a question such as:

"Mr. Prospect, I can understand how you feel. But, tell me, what are your most critical requirements?"

This question gets the prospect thinking about his critical needs, objectives and standards of quality. You then pose the second question:

"Mr. Prospect, based on what you have just described as your critical concerns, are these standards being met?"

This second question gets the prospect thinking about possible problems with present suppliers and perhaps some foul-ups on quality or delivery. This review of recent events might help make the customer displeased with the present course of action and stimulate interest in trying something new.

Work with your fellow salespeople in the development of good questions designed to gain favorable attention for you and your company and to help you to develop a profitable dialog with your prospect.

"The boss asked if anybody saw any flaws in his plan and I said 'yes.'"

Alibi Chart for Sales Reps

January: People spent all their bucks for the holidays.

February: All my best customers gone South.

March: Everybody's worrying about income tax.

April: People spent too much on Easter clothes.

May: Too much rain; farmers worry.

June: Not enough rain; farmers worry.

July: Everybody away on vacation.

August: Everybody still away.

September: Everybody back, broke.

October: Customers waiting to see how Fall clearance comes out.

November: Everybody too upset over elections.

December: Customers spending all their money on Christmas.

—*Whizz*

IF AT FIRST YOU DO SUCCEED TRY TO HIDE YOUR ASTONISHMENT

CA - Notice Bd

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FEB 2 6 1985

Make the Most of Your Drive Time

Richard Ensman

One of these days, some wise sales philosopher is bound to suggest that cars are both a bane and a blessing to modern sales reps.

Cars give every rep the opportunity to make distant calls, to expand sales opportunities to outlying areas of a given community, and ultimately, to increase sales volume.

But cars force sales reps to use one precious commodity—time. The more time a rep spends in the car, the less time that rep can spend talking with customers and prospects.

Think about your own travel time for a few moments.

How much time do you spend on the road in a given week? Do you feel your "drive time" is wasted? Do you become frustrated at your inability to get more work done because of your travel? Why not use it to your advantage?

Some reps use their drive time to mentally rehearse upcoming sales calls. You can think about unique features of your products that will interest customers—and carry on a mental presentation of those products as you drive. You can try to anticipate objections of customers you're about to see—and carry on a mythical dialog with those customers in your car.

Or, maybe you've just had a bad call. You've lost a big order or fielded a complaint about one of your products. Use drive time as a "recuperation time." Get your discouragement out of your system before making that all-important next call! Use your drive time to relax a bit.

You can also use your travel time to listen to instructional and motivational tapes as you drive. There's a large number of tapes on selling techniques commercially available today, as well as tapes on self-improvement, time management and practical skills. Check any sales magazine—or your local library—for a listing of such tapes.

Finally, you can use travel time to resolve problems. You can carry a tape recorder with you and verbally "jot" your ideas down on tape. How can you get inside a major prospect's door? How can you identify new ways to increase sales volume of your existing customers? How can you build up a better rapport with long-time customers? Contemplate these issues as you drive; you'll be amazed at the thoughts coming to you!

You'll always have to contend with travel time; there's no way around it. But, make the most of it. Use your travel time to become more effective in your work and to accomplish your work more efficiently!

You'll be amazed at what you can accomplish in your car!

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LAWS OF SUCCESS

Do you want something? . . . **Will you pay the price?**
The great sin . . . **Gossip.**
The great crippler . . . **Fear.**
The greatest mistake . . . **Giving Up.**
The most satisfying experience . . . **Doing Your Duty First.**
The best action . . . **Keep the Mind Clear and the Judgment Good.**
The greatest blessing . . . **Good Health.**
The biggest fool . . . **The Man Who Lies to Himself.**
The most certain thing in life . . . **Change.**
The greatest joy . . . **Being Needed.**
The cleverest man . . . **The One Who Does What He Thinks Is Right.**
The most potent force . . . **Positive Thinking.**
The greatest opportunity . . . **The Next One.**
The greatest thought . . . **God.**
The greatest victory . . . **Victory Over Self.**
The best play . . . **Successful Work.**
The greatest handicap . . . **Egotism.**
The most expensive indulgence . . . **Hate.**
The most dangerous man . . . **The Liar.**
The most ridiculous trait . . . **False Pride.**
The greatest loss . . . **Loss of Self Confidence.**
The greatest need . . . **Common Sense.**

—Service Indemnity

Manage Your Territory Scientifically

One of the problems faced by today's sales representative is to place instinct or intuition in its proper perspective. It most certainly has its place in selling as it does in life in general. In selling, instinct grounded in experience plays an important role when it comes to assessing and classifying people, and in judging opportunities and risks.

While it's a mistake to short-sell intuition, it's an even bigger mistake to short-change scientific management on the notion that your instinct will give you the answers you need. It won't. Not when you're up against a growing army of reps who use fact-based guidance and consult sophisticated computer printouts to help set selling goals and operating priorities. Like it or not, scientific management is in, gut management is out.

You must first spell out what it is you are trying to manage. What follows is a checklist designed to help you establish this base in order to manage your territory with maximum skill and effectiveness.

1. Sales planning and company goal-setting activities.

2. Establish optimal call frequency: Personal visits to accounts.

3. Establish optimal call frequency: Telephone contacts.

4. Route scheduling to streamline travel with maximum efficiency and time-saving in mind.

5. New business development, including establishment of lead sources and leads.

6. Customer servicing: Checking inventories, training customer personnel, technical adjustments, erecting displays, etc.

7. Information output—satisfying home office requirements, call reports, etc.

8. Information input—satisfying your personal requirements for technical, market, selling and other information.

9. Personal growth management, training and education—formal and informal.

10. Use of home office marketing, technical, research, and clerical support.

11. General time management, in connection with all selling functions.

Cheer up . . . the less you have the more there is to go.

Going To Make A Speech?

Like writers, speakers quickly learn the importance of their opening lines. They serve the dual purposes of introducing your subject matter and capturing your audience. To make your introductions better, Vivian Buchan in *The Toastmaster* offers these guidelines: (1) Convince your listeners that you're competent to discuss the subject at hand. (2) Start with the general and move toward the specific. (3) Use contrast and comparison to evaluate two subjects. Don't try to determine which is best, just which is *better*. (4) Use details, not generalizations. (5) Quote an authority on the subject if you yourself are not one. (6) Make the most of an anecdote. (7) Define your terms if you're discussing subject matter that is unfamiliar to your audience or dealing with terminology related to a specific area. (8) Use examples. (9) Tell a joke—*but only if you know how to.*

A Winning Combination

According to *Industry Week*, the signs of a successful entrepreneur, as defined by the staff at Southern Methodist University's Garuth Institute of Owner-Managed Business, are: (1) Good physical health. (2) Superior conceptual abilities. (3) The broad thinking of a generalist. (4) High self-confidence. (5) Strong drive. (6) Basic need to control and direct. (7) Moderate interpersonal skills. (8) Moderate risk-taking. (9) A realistic outlook. (10) Sufficient emotional stability. (11) Low need for status.

"Tell you what, Bodkin. You'll get the raise if I make a hole-in-one this afternoon."

Come to Grips With Those Gripes

Human nature being what it is, we are all susceptible to triggering irritations in others from time to time. Sometimes unconsciously. In the selling profession this can be dangerous, resulting in customer turnoffs and on occasion the loss of a valuable account. Are you sensitive to customers' gripes? The following quiz will help you find out. Answer each question by checking the appropriate blank. Then figure your score at the end.

	YES	*NO*
1. Do you *consciously* take readings of your customers' attitudes from time to time?	___	___
2. If you were to detect even the slightest hint of irritation, would you follow up and try to bring it into the open?	___	___
3. Do you periodically touch base with customers to determine if they have any problems you could help solve?	___	___
4. Do you follow up closely on customers who bypass their normal ordering time?	___	___
5. Do you make it a special point to know every customer and his or her motivations as thoroughly as possible?	___	___
6. Do you make every attempt to establish good rapport with unreasonable as well as fairminded customers?	___	___
7. Is it your nature to be friendly and affable—even on days you get up on the wrong side of the bed?	___	___
8. Many people are adversely affected by the weather. A gloomy day makes them grumpy and irritable. Do you consciously combat this tendency?	___	___
9. Do you keep tabs on your company's shipping department to make sure careless practices aren't causing customers to gripe?	___	___
10. Do you keep up-to-date with the paperwork: Credit processing, billing, etc.?	___	___
11. Do you touch base often enough with your customers, a prime source of irritation?	___	___
12. Do you often address customers: "How goes it, Bill? Any complaints?"	___	___
Total No. of YES Answers		___

Grip Strength Rating. Multiply your YES answers by 5. A score of 55 or higher indicates you have a strong grip on customer gripes. Fifty is better than average, 45 to 40 fair to mediocre. If you scored below 40, take care. A customer who is irritated once too often will desert.

OBJECTIONS CLINIC

Successful salesmanship requires mastery in overcoming objections. Thus this feature will appear at regular intervals in this publication. Suggestion: Keep a file of these useful techniques—and master them.

ANTICIPATE THE OBJECTION

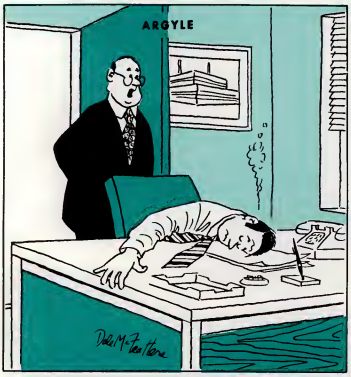
The objection that takes you by surprise is the one that may floor you and give the competition a chance to make inroads. As a sales rep how can you avoid being taken by surprise? The operational word is *anticipation*. The same way you anticipate what a customer needs and wants, you can anticipate what he or she is most likely to object to.

The key to anticipation lies in understanding the buyer and knowing what makes him or her blow hot and cold. A top-rated chemical industry pro, Irwin Mortensen, keeps a Customer Profile Book in which he chronicles special motivations, traits, and idiosyncrasies. The customer's bio gets a once-over before every visit.

Mortensen insists that the system pays off. "One buyer," he explains, "is supersensitive when it comes to quality. Another is bugged on delivery, a third on the handling of credits." He has one customer who dealt with a competitor and switched, because of repeated paperwork errors. Another switched because the rep didn't touch base often enough.

"The more you know about the buyer," Mortensen adds, "the better you will know what to expect, the more accurate your predictions regarding his reactions will be. The quicker and more on target *you* will be able to react when complaints are registered or, worse, remain unvoiced.

Anticipation saves sales ships from sinking. Not only does it avoid the dangerous pitfall of surprise, it clues you in with regard to preventive action to take even before the customer's objection is voiced. Let's face it, the best way to deal with objections is to keep them from happening.



"I seriously question, Argyle, whether you should jog to work every day."

Wise Words

"My son Bernard?" old Dr. Simon Baruch once said. "No wonder he's such a success. He had all the advantages I lacked as a boy. I was a rich boy—but luckily for Bernard, we didn't have anything left after the war. He learned you have to work for what you get. I spent many years in colleges—Bernard had to go to work much earlier. So he went to work and got a real education in life.

"With all those advantages, who wouldn't be a success?"

A noted educator says: "I never write a letter of recommendation that is 100% favorable—no matter how great the person's general assets. The letter is more believable when it pictures a less than perfect human being."

—*Printers' Ink*

"If I owned a great business and engaged many office boys," says a very wise man, "I would leave this task to no one. I would engage all of them myself. The world is now being run by yesterday's office boys."

—*Link-Belt News*

HQ-notice Bd.

salesmanship
A bulletin of ideas and inspiration for those who sell

JAN 2 1 1985

How Well Do You Plan?

Raymond Dreyfack

Could you imagine an engineer setting out to build a bridge without first making a plan? Or a surgeon performing a major operation without first establishing a modus operandi? Or an architect constructing a building without a blueprint to guide him?

Operating without a well-thought-out and well prepared plan makes about as much sense for a salesperson as it does for an engineer, doctor, or architect. Planless selling may not result in anyone's death, but it's a pretty safe bet it would kill your chances at a successful selling career.

Since this seems so clear and obvious, why is it that so many salespeople cover their territory in a hit-or-miss, semiorganized manner? One reason is that virtually any sales rep you might point to, whether he's an effective planner or not, will *assume* that he works from a plan. And he probably does. But a plan of sorts and an effective, viable, tested and proven selling plan are about as far removed from each other as a Rock 'n Roll tune and a medley of waltzes.

How do you feel about planning? Do you appreciate or "pooh-pooh" its usefulness?

One rep I know, when asked his opinion about the importance of planning, casually brushed off the question. "Why worry about planning?" he replied. "It only takes more of our valuable selling time. Selling, when you add it up, depends mainly on the law of averages. Talk to enough prospects and customers and you'll do business and meet your quota. That's all you have to be concerned about."

He couldn't be more mistaken in his view. Proof is that he puts in a tough full week of work, week in and week out. He's a likable, personable chap who can talk persuasively. Yet his ranking in his company is down below the top 50 percent of performers. He manages to get by, but just barely. Other reps on the sales force who put in less effort than he does—but plan more effectively—are more productive, earn more, and are more secure in their jobs.

The fact of selling life today is that the era of simply selling a product or service is long past. The trend of the late 1970s and '80s is more and more toward selling a package, an idea, or plan.

Why plan?

For a variety of reasons. If you are struggling and scrimping to get by, the likelihood is strong that the chief reason is the absence of a good selling plan.

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Power Your Selling With Selling Sentences

Much has been written about Feature-Benefit selling. It makes sense. It is selling in terms of the prospect's interests. Giving features without benefits is sloppy selling. It makes the prospect do all the work. It makes him translate the good features into "What's in it for me?"

The best way to explain the benefits to be enjoyed from the good features of your product or service is through the use of the *SELLING SENTENCE*. This is a carefully planned sentence that starts with the benefit *because* of the feature. Here is an example:

> "Mr. Prospect, you will save thousands of dollars (benefit) *because* of the greater speed (feature) of your new equipment."

Try forming concise selling sentences for what you sell. It will help clarify your thinking and improve your presentation. And, of even greater importance, it will help your prospect understand and be more interested in your proposal.

—Robert Taylor

How's Your Sales-Confidence?

True self-confidence comes from knowing what you're doing, knowing you do it well, knowing you can handle any sales situation competently. This kind of self-confidence is contagious. Customers sense it. And, if you can answer the following questions affirmatively, you've got it:

1) Do you feel capable of answering any question about your product or service and about competing products in a truthful, helpful way? 2) Are you proud of your product or service, your company, your ability to make a sale? 3) Do you believe that you are performing a service for customers when you persuade them to buy? 4) Do you start every sales presentation with the expectation of closing the sale? 5) Do you feel that you can handle any customer objection without creating antagonism? 6) Do you have a number of closing techniques, and do you remain undiscouraged if at first you don't succeed in closing the sale? 7) Do you believe your sales presentation is constructed for maximum effectiveness and adaptability? 8) Are you confident that you've made your oral delivery smooth and convincing to the individual prospect? 9) When you're making an especially important solicitation, are you calm and assured? 10) When you've obtained agreement on key points from the prospect, do you assume he's ready to buy?

Paying the Piper

The tax code may be somewhat lopsided—some people think it's written to favor the well-off. But an Internal Revenue Service analysis shows that Uncle Sam is digging deeply into the pockets of the wealthy. While their tax returns made up less than one percent of total tax returns filed, people with adjusted gross incomes over $100,000 paid almost 18 percent of total income tax collected. Accounting for four percent of total returns filed, those with adjusted gross incomes between $17,000 and $19,000 handed over less than three percent of total taxes paid. Shelling out almost 28 percent were those with incomes between $100,000 and $150,000. And some 39 percent was paid by those with incomes over a million dollars.

"Only a man who sells headstones knows that he has a permanent customer. The rest of us in sales have to keep our customers alive."

—Earle Ludgin

Use Space Cushion for Safer Driving

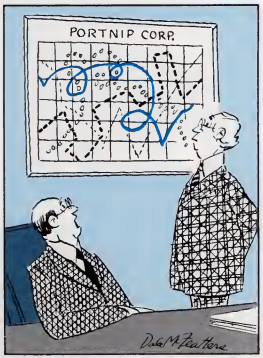
Isn't it a great feeling to be out on an open highway, able to just drive for hours with no other cars around? Pleasant as it may be, it doesn't happen much. Particularly during commuting hours, if you want extra space around your auto, you will have to create it yourself.

According to one safety specialist, motorists who maintain a cushion of space between themselves and other drivers have the advantage in getting to work. "Maximum space allows you to control the traffic," the expert advises. "Without that space, *you* are controlled by traffic. If you are too close to the driver in front, then your movements are governed by that driver's actions."

As a general rule of thumb, maintain a four-second interval between your car and the car ahead on city streets. On the expressway, six seconds is the minimum. Develop eye lead time to be ready for any situation. Scan the road quickly rather than staring at a single point. Try to gauge traffic conditions occurring eight seconds ahead of you.

Raiding Nader

A car salesman has developed a line that never fails. "This car," he says in a confidential whisper, "is the same make and model as the one Ralph Nader's mother drives."



"Believe me, Farnsworth, it's been a crazy year."

Do You Have The Stamina Needed For Success?

What does it take to achieve success in the selling profession? Knowledge, experience, skill, persistence—and perhaps a small portion of luck on the side. No question about it. No one would argue the importance of these factors.

But too often the health factor is overlooked or disregarded. This could be a grave error (no pun intended). But a fact of selling life is that you need physical stamina to get ahead, to persist, to keep up your spirits, to continue pounding the beat. Do you do yourself justice in this vital area of selling and living? To find out, complete the following quiz by checking the right blanks. Then score yourself at the end.

	YES	*NO*
1. Do you go for physical examinations at least once every two years, more often if you have a problem that requires special attention?	___	___
2. Do you maintain the right weight for your height, build and age?	___	___
3. Do you make it a point to eat and drink in moderation?	___	___
4. Do you get plenty of exercise on a regular basis?	___	___
5. Do you avoid staying out too late at night, especially when the next day is a work day?	___	___
6. Do you get sufficient rest and relaxation to recharge your batteries from time to time?	___	___
7. Do you make an effort to diversify your activities and interests so as to live a more well-rounded life?	___	___
8. Do you make it your business to "get away from it all" periodically, even if only for weekend holidays?	___	___
9. Do you take every action you can to keep your emotional house in order so as to minimize nervous strain and stress?	___	___
10. Do you set realistic health goals for yourself, such as losing a specified number of pounds or reducing your cholesterol level if it's too high?	___	___
11. Do you make an effort to minimize your intake of salt and sugar?	___	___
12. Have you stopped smoking, or will you do so in the very near future?	___	___
Total No. of YES Answers		___

Your Health Rating. Multiply the total number of YES answers by 5. A score of 55 or higher indicates you're in good shape physically, and emotionally as well. Fifty is better than average, 40 to 45 mediocre to fair. Any score under 40 should be a signal to reassess the state of and plans for your health.

COMMUNICATIONS CLINIC

Because words, either spoken or written, are so vital to success in selling, this feature will appear at regular intervals in this publication. Suggestion: Keep a file on these important communication ideas and techniques.

THE IMPORTANCE OF A GOOD VOCABULARY

Several months ago I had as the subject for one of my radio programs the importance of having a good vocabulary. I mentioned at the time that a person's life is inextricably connected in many different ways with his ability to use his language.

Well, some time back there appeared in THIS WEEK MAGAZINE an article by Morton Winthrop, titled "Do You Know How Words Can Make You Rich?"

Here's an expert who's spent forty years testing people for career-planning, who reveals that the biggest single secret of getting ahead is your vocabulary. And in this article, there was a test to see how good a person's vocabulary is. Maybe you remember it, and maybe you took it. I took it, and I missed three words. I didn't know what "bifurcated" meant; it means forked. I missed "phthisis," and I couldn't even pronounce it, until I looked it up in Taber's Cyclopedic Medical Dictionary. It has to do with tuberculosis. And I missed "relict," which means widow. But I missed this last one because I was going too fast and thought the word was "relic." Anyway, I missed three out of twenty. I don't know how many my secretary missed, but I imagine it was a large percentage of the words.

Vocabulary and Financial Success

But to get back to the article. If you're not earning enough money, perhaps it's because you don't know the meanings of enough words. More than any other single factor yet known vocabulary predicts financial success or failure. Now, don't jump to the conclusion that a large vocabulary by itself will guarantee your success. Vocabulary, which is really a measure of your potential, must be linked with good work habits, initiative and responsibility.

The laboratory has discovered that married couples tend to know the same words because of the similarity of their educations, interests and backgrounds. Men tend to marry girls with similar-sized vocabularies. So women who aren't married yet can fairly accurately predict the earning power of their husbands-to-be (and how much money they're going to have to live on during their lives) by taking a good vocabulary test. Amazing, isn't it, but uncannily true.

There are, of course, exceptions to every rule. As Dizzy Dean, the famous baseball star, radio sports commentator and master of malapropism (and that's another good word—it means the grotesque misuse of words, and the word itself came from the character in a book, a Mrs. Malaprop who misused words all the time), as Dizzy Dean once said: "There's a lot of guys that know how to read and write but that ain't making a living." But Dizzy Dean would never in a million years have gotten a job as sports announcer if he first hadn't been a great and famous athlete.

Good Language Is Vital

But by and large your ability to know and use your language is vital. Again and again men who score in the top ten percent of vocabulary tests wind up as executives. Those who score in the bottom twenty-five percent almost never do. But don't worry about it. Vocabulary is one thing that can be learned, and Mr. Winthrop gives us three suggestions:

1. Set a goal of at least one serious book a month.
2. When you read, have a dictionary handy. When you meet a difficult word, look it up.
3. Examine carefully how you heard or saw the word used.

Go to your book store and get a good book on vocabulary, or take a night course, or a university extension course in English. It's the most important subject you can study, since you need it to study anything else.

—Earl Nightingale

Mktg: Training file

salesmanship
A bulletin of ideas and inspiration for those who sell

Watch How You Say That!

E. G. Bauer

There are many ways of saying the same thing. Smart salespeople realize this. They study very carefully just how they want to phrase things. And then they mentally practice saying these phrases over and over again, until they practically become a habit.

As unpalatable as that sounds, it makes good sense, and it pays off in more sales and bigger sales. You wouldn't want to stop in the middle of a great sales presentation while you searched for words. You'd cut your momentum short, and maybe your sale as well. Your customer would wonder what had come over you. Here you were, a smooth talker, leading up to a logical close, and with your customer so involved and excited that he's actually firing your enthusiasm when suddenly you're at a loss for words.

Equally bad—and just as devastating, however, is saying the wrong thing. Words and how you deliver them are the tools you depend on for your earnings. No doubt there have been times when you phrased something one way and immediately wished you'd said it differently.

Here are a number of typical situations. Read each one carefully and think about your own response at different times. Then read what is felt to be the best way of phrasing. Adopt those tested sentences that will help you do a better job of selling and earning more.

Poor Phrase #1: I was in the neighborhood and thought I'd drop in to show you. *Suggested Improvement:* I've been looking for an opportunity to meet you and get your opinion on . . .

Poor Phrase #2. You won't believe me when I say. . . . *Suggested Improvement:* You may be surprised to learn that . . .

Poor Phrase #3. Your question is one that a lot of customers ask me. *Suggested Improvement:* That's an excellent question. Everyone should be interested in knowing . . .

Poor Phrase #4: I guess you didn't understand me when I said. . . . *Suggested Improvement:* Excuse me for not making myself clear. What I meant was . . .

Poor Phrase #5: I'm not trying to rush you, but you realize that. . . . *Suggested Improvement:* Say nothing. Once you've presented the facts and the benefits of buying from you, silence is far more effective than any further speech on your part.

From these five phrases alone, plus the suggested improvements, we're sure you get the idea. Now your next step is to listen to yourself as you make your next few sales presentations. Try to mentally catalog each phrase you wish you hadn't said.

Then, when you have the time, think up new and better ways of expressing yourself. Say those new phrases over and over again until saying them becomes a habit—a winning habit that can pay off for you.

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The Winner vs. The Loser

The winner is always a part of the answer; the loser is always a part of the problem.

The winner always has a program; the loser always has an excuse.

The winner says, "Let me do it for you"; the loser says, "That's not my job."

The winner sees an answer for every problem; the loser sees a problem in every answer.

The winner sees a green near every sand trap; the loser sees two or three sand traps near every green.

The winner says, "It may be difficult but it's possible"; the loser says, "It may be possible but it's too difficult."

—*Ward's Words*

"Put-Offs," You Can Prevent Them!

When you get a "put-off" from a prospect it could indicate a lack of interest in you, your product or your company. It's a good idea to prevent a put-off, if possible. It saves a lot of time.

The lack of interest could be caused by: (1) your poor presentation or (2) distractions that prevent the buyer's brain from quickly tuning in to your message. In either case, you get a put-off because you have earned it. It could be in the form of: "See me later." or "I'm not interested." or "Send me literature."

Within the first minute with the prospect—whether it be face-to-face, by telephone or by mail—you must gain favorable attention. If you don't do this you are wasting your time—and that of the prospect. To gain favorable attention takes planning. Your opening remarks (or questions) must be designed to get that favorable attention. You have a better chance of accomplishing this if you talk about your prospect's company and its possible problems—rather than you and your products.

A carefully planned probing question is usually a good way to gain favorable attention and start a dialog. When you start a dialog, you prevent a put-off.

Draw on your experiences with other companies who have some similarity to your prospect's organization. If you are new in selling and don't have the experience, borrow from your peers. Use testimonials and success stories from your own or the experiences of others and weave them into your opening remarks.

Why Don't Ducks Get Wet?

Ducks and certain other waterfowl don't get wet because their feathers are kept in an oily condition by small oil glands. Oil is a repellent of water. During a rain, or while paddling about in a pond, ducks frequently bend back and rub oil on their heads from the glands at the base of the tail. They then oil their feathers with their heads. Ducks are proverbial for their ability to shed water and "it runs off like water from a duck's back" is an ancient simile. In addition to being supplied with oil, the feathers of a duck are exceedingly close together, a fact that aids considerably in keeping out water.

How to Avoid a New Idea

Business analyst John Morgan has come up with at least 12 good suggestions for people who fear ideas and would like to shoot them down without actually being identified as the villain with the smoking pistol. Here they are:

1) *Drag your feet.* Who can argue with the painstaking executive who wants to "run it through" just one more time? 2) *Say "Yes," but don't do it.* This diplomatic touch leaves everyone pleased. Temporarily; 3) *Wait for a full analysis.* Logic is on your side; 4) *Don't follow up.* Drop the idea among your associates and let them put it out of its misery; 5) *Call many meetings.* This will kill time as well as the interest of others; 6) *Put it into channels.* That way you can wash your hands of it; 7) *Boost the cost estimates.* You'll be a hero when the idea is vetoed; 8) *Wait for the market surveys.* They take time. Maybe enough time so that the whole thing will blow over; 9) *Stick to protocol.* Red tape always survives a good idea; 10) *Worry about the budget.* Why spend a lot of money when things are going well just as they are? 11) *Lack a sense of urgency.* Your business has existed for a long time and will go on for a long time more. What's the hurry? 12) *Cultivate the "Not Invented Here" syndrome.* If a good idea is someone else's, do not be guilty of pushing it.

"The most important time to hold your temper is when the other fellow has lost his."

—Dr. J. Harold Smith

"Identification? I'll give you some identification when you get home tonight, Gladys!"

How Good Are You In The Good Old Summertime?

Is the "good old summertime" a happy time in your book? Or is it slump time, doldrums time, a time to lament lost business? It's all too easy to take a negative approach when the dog days roll around, but more constructive to think cheerful and bright. And most constructive of all to cash in on this period when competitive reps are apt to be sleeping or slipping.

Do you keep busy and productive from late June to late September? Do you take advantage of the special opportunities that exist during this period? The following quiz will help give you the answers and some valuable tips as well. Check the appropriate blank for each reply, then rate yourself at the end.

	YES	*NO*
1. Do you usually plan a summer selling campaign to compensate for business normally lost?	___	___
2. Do you keep a well-organized customer and prospect vacation schedule so that you will always know who is available when?	___	___
3. Do you take advantage of buyers' relaxed time schedules (in most industries) to get them to listen to you more closely and at greater length?	___	___
4. Do you get the message across to customers that now, when business is slower, is a perfect time to plan ahead?	___	___
5. Do you think in terms of special incentives to stimulate summer business?	___	___
6. Do you use summer slack time in an effort to get to know your customers better?	___	___
7. Do you resist the defeatist inclination to "knock off early" during July and August?	___	___
8. Depending on your business, do you evaluate your customers' special and unique summertime needs?	___	___
9. Do you get across the idea to customers that any planning or buying they can do in the summer will save them precious time later on?	___	___
10. Do you manage to look as well-dressed and professional during the summer as the rest of the year?	___	___
11. Do you get together with your supervisor to dream up ways to induce summer purchases?	___	___
12. Do you help customers come up with ideas to stimulate *their* summer business?	___	___
Total No. of YES Answers		___

Your Score. Multiply your YES answers by 5. A score of 55 or more ranks you a summertime hot shot; 50 is better than average; 40 to 45 mediocre to fair. Any score below 40 indicates you are blowing cold in the summer and could do with a bit of improvement.

COMMUNICATIONS SEMINAR

Most people, if the truth is known, list public speaking as something to dread and fear. Yet in today's fast-paced business world, with its emphasis on instant communications of thoughts and ideas, an ability to speak in public has enhanced many a career.

Thoughts and Tips on Public Speaking

Perhaps we're afraid of speaking in public because of our upbringing. Many psychologists feel they can trace a person's deficiencies and fears to his or her youth. Why not a fear of speaking in public? If this is indeed the case, then we should work very hard with our own youngsters so they won't feel the same way.

Clarissa Whitney, a speech instructor at Santa Ana College, feels parents unwittingly make children feel foolish when they speak. Her solution: Ask for your youngsters' opinion, even when they are quite young. If at all possible, avoid correcting them or even expanding on what they say. She also feels it wise to encourage dinner-time discussions, and even suggests, as the youngsters grow older, that you tape record them. Once they are more mature, you can begin making suggestions on how they can improve their speaking abilities.

Another expert on public speaking, Thomas G. Cushing, who serves as president of Cameron Communications, of Los Angeles, offers these tips you can use.

- **A person who knows how to hold a conversation also knows how to speak in public.** "Don't try to make public speaking anything more than it really is—an enlarged conversation. We all communicate best when we're engaged in a one-on-one conversation. We've developed our own unique style, and everything we do is instinctive, not contrived, mechanical or artificial."
- **Remember the basic elements of conversation.** Then apply them to public speaking. They are: (1) Talking, (2) Thinking, and (3) Listening.
- **Don't get "hung up" in the mechanics of public speaking.** "In a conversation, we're not concerned with gestures, voice modulation, inflection, or eye contact. However, when we go from a one-on-one conversation to speaking before a group, we tend to undergo a personality shift."
- **Don't fear silence.** Instead, use it as a tool—the most effective tool a speaker can use. Silence during your speech gives your audience time to think and digest what you've said. He feels audiences need that time to think before being told something new. "We perceive it (silence) to imply that we're lost, that we don't know what we're talking about, or that we'll lose the attention of the audience if we pause. And we all fall victim to a perceived, invisible audience pressure to get on with it."
- **Use simple, everyday language.** He feels there is a tendency among all public speakers to use big words to impress their audiences. But he points out that we use simple language in everyday conversations, and hence, the usage of big words just makes it "more difficult for the audience to understand what has been said."
- **Think while you are speaking, and before, as you prepare your speech.** He sees speakers as getting so wrapped up in their gesturing, inflections and voice projections that they frequently forget what they are saying. "The result is that artificialities creep in, thoughts are run together, the voice becomes monotonic, and the individual comes across unnaturally."
- **Use eye contact, especially when making your points.** We do that in conversation—so do it in your speeches. Again, because speakers get concerned about what they are going to say next, they tend to finish their thoughts by looking down at the page to get their next thought so they can keep the flow of words going. "When you look away as you're finishing a point, you're basically dismissing the thought. As a result, the audience doesn't get any of the emphasis the thought might deserve or the time to think about it," Cushing said.

Marketing File Copy
DO NOT REMOVE

salesmanship
A bulletin of ideas and inspiration for those who sell

MAY 28 19

Have Vision...And Sell!

Richard Ensman

Vision is crucial to selling. Vision helps you picture goals—distant and near—and race toward them at an efficient and sometimes breathtaking speed.

Do you have vision?

Think about your aims for a moment. Your life's aims. Do you want to assure your children a top-flight education? Travel around the world at will? Indulge a special hobby? Think about aims. Can you visualize them clearly? Can you almost *taste* them?

Once you can see yourself achieving great success, you can begin to bring that success about. Ask yourself what you'd need to do to make your life's dreams become real. Find twenty-five new customers every year? Increase your annual sales volume by 10%? Translate your lofty dreams into tangible work and financial goals. Be specific. Be realistic, too, but stretch yourself a bit. If you're *sure* you can increase volume by 5%, aim for an increase of 6% or 7%. Success always comes about when achievable performance is cast aside in favor of challenging new goals.

Now, turn to another matter. You've identified a few concrete work goals for yourself; *how* will you achieve them?

Think of yourself as a strategist. What steps can you take to perform better than ever before? Will you pick up new orders by making an extra call each year on every established customer? Can you group your calls into distinct geographic areas, saving you driving time and allowing you to increase call volume?

Do you have prospecting tools you can use to identify new customers? Special product literature, for instance? A-V demonstrations? Can you offer a "free consultation" to prospective customers, enticing them to call *you*? Do you have contacts within a particular industry who may be willing to open doors for you?

Decide for yourself how your work goals can be met efficiently and effectively. Plot your strategy step by step. And then—implement it!

Vision is much, much more than a series of vague and lofty dreams. Vision includes enthusiastic, hard-hitting business goals. It includes workable action plans. Vision includes all the tall steps that lead to true success.

Vision. It can be a beautiful dream and a piece of mundane reality. You need them both to achieve your life's aims. Dream dreams every day of your working life—and carefully discover how to make them come true.

Soon, you'll be ready to take on the world!

DARTNELL

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Robert Taylor's Capsule

How to analyze a sa

ROBERT TAYLOR, head of Sales Counselors and regarded as one of America's top sales experts, urges sales reps to "scientifically dissect" every sales call and he presents this Q and A chart to help you do precisely that.

Try it out on your next sales call. We believe—as does Taylor—that you will find it revealing.

—The Editors

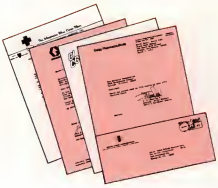
Question	Answer
1. Were you expected?	
Had you called or written for an appointment?	
(It puts your call on a more dignified plane, you know—and its good mind preparation for the prospect.)	
2. What did you want to sell this prospect?	
(Be sure you have a specific product or idea to present.)	
3. How would the prospect have benefited from the purchase?	
(It would be smart to write down the benefits—both to the individual and to his company. If there were no benefits it wasn't a good deal anyway.)	
4. What did the prospect lose by not buying?	
(This is good ammunition for a callback.)	
5. Did you call on the person who had the authority to buy?	
(Start high. Ask questions of the operator, receptionist and secretary. Find out who reports to whom.)	
6. Were you courteous to the receptionist and secretary?	
(They will help if you give them a chance—and it is good salesmanship.)	
7. What were your opening remarks to the prospect?	
Were they designed to arouse interest?	
What visual aids did you use to support your statements?	
Did you really make the prospect want to give you some time?	
(Be prepared. If you want a busy person to listen, plan your sales talk and use supporting materials; samples, forms, pictures, etc.)	
8. Did you tell the prospect the whole story?	
Did you cover all benefits?	
Did you make your presentation in a forceful, unhurried manner?	
(The secret of calmness and poise is preparedness and practice.)	
9. Did you let the prospect talk and did you listen carefully?	
(You will learn a lot by listening.)	
10. Were you able to answer all questions?	
If not, did you try to bluff?	
—or did you tell the prospect you would find out?	
(For a while, new reps are not expected to know everything about their products. If you can't answer a question admit it honestly but be sure to get your prospect the answer as soon as you can.)	

Course in Salesmanship

es call scientifically

Question	Answer
1. What objections did the prospect offer?	
Were you able to answer them?	
(Honestly, now, do you think they were real objections or was the prospect just indifferent to the whole deal?)	
2. Did you give up when the prospect said "No"?	
(Many buyers test you out or their "No" indicates indifference rather than definite refusal. If the prospect's "No" is given early in the interview, you just haven't developed his or her interest.)	
3. Did you ask the prospect "why" when he or she objected to your product—price—terms—etc.?	
4. Did you demonstrate the product smoothly and with enthusiasm?	
(A good demonstration is a powerful selling tool to the professional salesperson. It takes practice, practice, practice.)	
5. Did you get point-by-point agreement as you gave your sales story?	
(Ask "test" questions as you make your presentation and word them so the answer "yes" comes easily.)	
6. How many times did you ask for the order?	
(Don't be afraid to ask for it. The prospect expects it—and if you get a turndown give some more benefits—and ask for the order.)	

Question	Answer
17. How about your proposal. Was it complete and well organized?	
Was it attractive?	
Did it look professional?	
Was it loaded with appeals?	
(Maybe it wasn't perfect; what can you do to make it better?)	
18. Did you control the interview or did the prospect lead you?	
(You can waste a lot of time if you let it get away from you.)	
19. Generally, did you conduct yourself in a truly professional manner?	
Can you be proud of your conduct on this call?	
20. How about your personal appearance?	
(It is easy to get careless. Check it.)	
21. In summary, were the elements of a sale here?	
(a) The need for product?	
(b) The money to buy it?	
22. Did you follow these steps to the sale?	
(a) Arouse interest?	
(b) Survey the prospect's needs?	
(c) Make a good proposal?	
(d) Prove your claims?	
(e) Close the sale?	



SALES LETTERS CLINIC

Because the written word is as important in selling as the spoken word, every salesman should master the art of writing effective letters. Thus, this feature will appear at regular intervals in this publication. Suggestion: Keep a file on these important letter-writing techniques.

Use The Magic of the Postage Stamp To Maintain Contact With Your Accounts

Use the mail as a supplement and reinforcement to your face-to-face sales call.

Brief notes or formal business letters, in between your sales calls, can serve as additional "sales calls." They can help maintain the momentum you built up during the sales interview. They can further develop your image as a true professional, sincerely interested in the prospect's objectives.

Messages by mail can:

1. Convey additional information
2. Remind the prospect of commitments made
3. Confirm appointments or agreements
4. Ask for additional information
5. Thank or compliment the buyer
6. Make catalogs and sales brochures *STAND OUT* from other promotional literature received by the prospect

Many salespersons avoid the use of the mail because they believe that requires a formally written business letter—and they don't have time or the facilities to type it. In some cases a well-composed, dignified letter is more appropriate and should be used. In most cases, however, a brief, handwritten note will suffice. In fact, the latter provides the opportunity to put some personality in the message and help develop the friendly atmosphere you are trying to achieve.

It is smart to keep your name before the buyer as often as possible. This must be done tactfully and without becoming obnoxious. Brief, handwritten notes can do this. Their informality will not offend the buyer. They can be quickly written by the sender and easily read by the receiver. They get the job done for both parties concerned.

A good example of this is when you are asked by the prospect to send sales literature. A catalog or brochure is considered by some secretaries as "junk mail" and is taken into the boss on the *bottom of the mail stack*. A handwritten note, however, attached to the same literature, will be put *on top of the stack* for the immediate attention of the prospect. Your personal message has made your catalog *STAND OUT* and *DEMAND* favorable attention.

One ounce (or less) of material can be sent for the price of one first-class postage stamp (five 8½ x 11 sheets of paper weigh one ounce). The first-class postage stamp can carry your message from the Atlantic to the Pacific—or next door to you. In either case, when properly used to reinforce your sales interview, you get an enormous return on your investment.

SALES REPS WHO STOP GETTING BETTER CEASE BEING GOOD

DARTNELL 4660 Ravenswood Avenue, Chicago, Illinois 60640. Phone (312) 561-4000.

May 27, 1985

SALES TRAINING PROGRAM

NAME _____

START DATE	PROJECT	RESPONSIBILITY	TASKS	TIME
_____	Indoctrination	Personnel	Contract Forms Tour/Introduction Policy/Procedures	1 day
_____	Library	Librarian	Files - Vendor - User Organization	1 day
_____	CAMP Highlights	CAMP Director	Reading and understanding (1 day) Highlights	2 days
_____	Research	Program Directors	Conduct interviews } (2 days) Tabulation Analysis (1 day) Proof cycle Quality Assurance } (1 day) Production Understand flow } (1 day)	5 days
_____	Sales	Sales Manager	Objectives Procedures/reports Program introduction	2 days
_____	Hotline	Jan McDaniel	Hotline runners	2 days
_____	Program Training	Program Directors	Overview Presentation } (½ day each program) Prospects	1.5 days
			Reading reports } (1 day each 1982/83 studies } program)	3 days
			Presentation to } (1 day each Program Directors } program)	3 days
_____	Sales	Sales Manager	Outline territory Set quota/standards Identify key prospects Review programs Qualify prospects	1 day
		Telemarketing	Inside sales 1st week telephone	5 days

SALES TRAINING MEETING

FINAL AGENDA

APRIL 15-19, 1985

SUNDAY, APRIL 14	Travel for out-of-towners.	
MONDAY, APRIL 15	8:00	Welcome, Purpose, Agenda
	PSS all day	- Need satisfaction selling - Probing - Supporting - Closing
TUESDAY, APRIL 16	8:00	
	PSS all day	- Recognizing customer attitudes - Handling skepticism - Handling indifferences - Handling objections
WEDNESDAY APRIL 17	8:00	MAPS/CAMP Typical Sample Presentation - George Hunter
	10:00	Discussion of Presentation - Differences/similarities - Need satisfaction selling - Features vs. benefits
	1:00	Setting Appointments - Bill Donovan - Cold selling, who, how, when, what to say - Sample techniques - Role playing - Keeping prospect pipeline full
	3:00	Introduction - First three minutes of a visit. - Group discussion - Set the stage, gain attention - Gain rapport, establish confidence - Time available, tell them what you'll tell them

Thursday April 18	8:00	ISP presentation - Harvey Tschupp
	10:00	Discussion of presentation
	11:30	CSP presentation - Nancy Hill (over the desk - 30 minutes)
	1:00	Discussion of presentation
	2:00	Time and territory management - Larry Mitchell - Record keeping, follow-up - Calendar management
	4:00	Closing techniques - Carolyn Theisen - Samples of different types of closes - Successful styles, when and where to use
	5:30	Multiclient program - Mike Dishman
Friday April 19	8:00	FISSP Presentation - Gay Adams - What are hot points - How to work with field sales - Government market
	10:00	Competitive information - Randi Paul
	11:00	- Wrap-up and summary
	Noon	- Leave for airport

NOTES

1. All presentations should be able to be copied for all attendees.
2. Highlight competitive differences to emphasize INPUT's superiority.
3. Program managers should attend their program's presentation and participate in the discussions.
4. Afternoon discussions can carry over into dinner.
5. All attendees should be prepared to talk about successful techniques on all topics.

X-TPM Letter Randi Paul

Dear :

I enjoyed speaking with you by telephone about INPUT's new multiclient study, "Third-Party Maintenance: The Vendors, Their Services, and Their Markets, 1982-1987." Enclosed is the study proposal for your review.

This special focus on the third-party maintenance (TPM) market will provide subscribers with in-depth data on vendors, market size, market development, user requirements and buying patterns. As a charter subsciber you may suggest specific questions and areas of concern for inclusion in the study. Clients will indicate specific TPM vendors that should be targetted. Questionnaires, designed by INPUT, will be reviewed by clients prior to the interview phase.

This "multiclient study" approach provides you with a fairly tailored study at a significantly lower investment than would be required on a custom research basis.

I'll be in touch after you have had an opportunity to read and evaluate the enclosed information.

Sincerely,

Randi M. Paul
Consultant

RMP:jdw
Enclosure

FORM LETTER FOR RESPONSES TO PROJECT CONTENTS.

Jack M. Keen

Dear :

Thanks very much for taking the time to provide us with (company) areas of interest relating to our research project "(study (title)."

While we have not been able to include every single need of every client who replied, we have tried very hard to incorporate those needs which a) seem to be common among several clients and b) are consistent within the scope of the project's resources.

Research is now underway. We look forward to receiving your comments on the published results.

Best regards,

Jack M. Keen
Director, Client Programs

INPUT can help you meet the challange of planning for the dynamic CAD/CAM marketplace. A select group of major corporation chartered INPUT to conduct one of the most comprehensive studies ever in the CAD/CAM field and we are nowable to share the results with you. We don't claim to have all the answers, but we can help you by sharing what we learned through extensive, in-depth interviews with CAD/CAM system users and vendors.

INPUT has put together a three volume study on CAD/CAM that satisfies the long standing need for objective, firsthand, primary research on this fast-moving and technologically sophisticated field.

Distilled from firsthand inverviews with over 200 major CAD/CAM users and 40 vendors in the U.S. and around the world, the study focuses the experience of these users and vendors into an utterly practical and enormously powerful planning tool. You learn where CAD/CAM is now, where it will be in the future, and how you can stay on top of the changes in the field to make them work for your company.

In a field where mistakes can cost millions, intelligent and informed planning becomes critically important. And with INPUT's CAD/CAM Planning Study, described in the enclosed brochure, you have a professional research document designed to give you exactly the kine of objective information you must have to do this kind of planning.

We will call you soon to answer any questions you might have and to discuss your subscription.

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Enclosed are the editorial review copies of the Executive Summary sections of INPUT's reports you requested on the March 1982 INPUT/ Output Action Card.

You may use the information in these summaries, provided you name INPUT as the source.

Please contact me if I can be of further assistance.

Enclosed is an editorial review copy of the Executive Summary section on INPUt's report, "....."

You may use the information in the summary, provided you name INPUT as the source.

Please contact me if I can be of further assistance.

Letter for people who are familiar with INPUT but not up to date on our services.

Code: Update letter - FSP

Dear :

Pursuant to our telephone conversation earlier today, I am writing to bring you up to date on INPUT's planning services. Program in Field Service (FSP)

(a) Enclosed you will find four flyers on our annual subscription programs, together with other de ~~Our Management Planning Program in Information Systems~~

Please note the 1981-82 report topics on ~~each~~ of the flyers. I am sure you will find them of particular interest.

One of our services that clients find of considerable value is our inquiry service. Clients contact INPUT staff, mainly via telephone, to obtain quick response to specific questions regarding any subject within the scope of the program or ~~within the scope of a~~ particular study.

Of course, INPUT also has the capability to tailor custom studies on a proprietary basis for clients with particular needs or problems that may not be covered by the information contained in our subscription programs.

~~I enjoyed talking with you and~~---
I will call you after you have had an opportunity to review the enclosures.
(b) ~~In the meantime, please feel free to call if you have immediate questions.~~

It was a pleasure talking with you. Thank you, Mr. _____, for your consideration and interest.

Sincerely,

(a) This Program provides senior field service managers in the U.S. and Europe with information and data to support planning and operational decisions. Literature is enclosed.

enclose FULL FSP PKG + SAMPLE

(b) Emily Rieka (sp?), Director of our FSP Field Service Program will be in Palo Alto the 1st week in March. I very much hope we can arrange a meeting.

INPUT

WITH OUR COMPLIMENTS...

Enclosed is the information you requested. Should you wish to review this work in more detail, please contact ~~Jim Waite~~ George Hunter headquarters ~~Palo Alto~~ 2471 E Bayshore Road, Suite 600 in our ~~Boston~~ office at ~~6 New England Executive Park, Suite 400,~~ Palo Alto, CA 94303 Telephone (415) 493-1600. Burlington, MA, 01803. ~~Call~~ (617) 273-1156. ~~We would be delighted to arrange a meeting to show you how our research can benefit your organization.~~

NAH - "General" Form Letter

Dear.....

Thank you for your recent inquiry asking for information on INPUT's products and services.

I have enclosed general information on INPUT, together with descriptions of INPUT's four annual subscription services and individual studies.

If you are interested in subscribing to any of our services, or would like additional information, please call me.

Thank you.

Sincerely,

Nancy A. Hill

NAH:jdw

Enclosures

Enclosures

1. Corporate Brochure
2. List of Clients
3. List of Reports and Services for the Info. Industries
4. Consulting & Research Staffs
5 ISP Flyer
6 ISIP Flyer
7 Comp "
8 FS "
9 - Business Card

Enclosed is the information you requested from our recent INPUT/Output Newsletter.

If you are interested in pricing information or have specific questions with regard to report contents, please give me a call.

Thank you for your inquiry.

Sincerely,

Nancy A. Hill
Sales Representative

NAH:jdw

Enclosure

Randi: FYI

HECHT AND ASSOCIATES, INC.
505 West Olive Avenue Suite 777, Sunnyvale, CA 94086 (408) 730-2234

MONTHLY SALES MEETING
DECEMBER 9, 1985
6:30 To Approximately 11:00 PM
Holiday Inn, Park Center Plaza, 282 Almaden Blvd., San Jose, CA

A new topic is presented each month to continually broaden your professional and technical skills.

COMPLETING 1985

THIS IS THE SECOND MEETING OF A THREE MONTH SERIES. ALL THREE ARE ESSENTIAL TO INCREASING YOUR INCOME IN 1986.

IN THIS MEETING SALESPEOPLE WILL COMPLETE AND CELEBRATE THE RESULTS AND PROCESS THEY "CREATED" IN 1985. COMPLETING 1985 WILL ALLOW YOU TO CREATE A POWERFUL PLAN FOR 1986 IN JANUARY. A PLAN THAT CAN ACTUALLY HAVE YOU INCREASE YOUR RESULTS. COMPLETING 1985 WILL ALSO ALLOW YOU TO AVOID HAVING 1986 BE ANOTHER YEAR THAT JUST "TURNED OUT".

PLEASE BE ON TIME. THE MEETING WILL START PROMPTLY AT 6:30. FOOD WILL BE SERVED AFTER THE COMPLETION MEETING WITH THE DANCING! JANUARY'S SALES MEETING WILL BE "PLANNING 1986".

GUESTS ARE WELCOME !

The cost for this meeting is $25 per person. Seating is limited. Prepaid reservations are required. Deadline for cancellations and refunds is December 5th. Send your check and reservation form to the above address.

IF YOUR RESERVATION IS IN BY DECEMBER 5TH, hors d'oeuvres will be guaranteed for you at 8:30 PM.

OTHER SCHEDULED COURSES

SALES TRAINING:	**DEC 19, 20 or JAN 30,31**
SALES MGT COURSE:	**FEB 13, 14**
TECHNIQUE COURSE:	**DEC 11 or FEB 4**

(Please detach and mail with your $25 payment for DECEMBER!)

NAME: _____ DATE OF MTG(S): _____
COMPANY: _____ PHONE: _____
STREET ADDRESS: _____
CITY: _____ ST: _____ ZIP: _____ AMT. ENCLOSED: _____
COURSE(S) COMPLETED: ST ____ MO/YR ___/___ SMC ____ MO/YR __/___ NONE ____
YOUR GUEST(S) NAME: _____ PHONE: _____
NAME: _____ PHONE: _____

* Check box to be called re: TECHNIQUE COURSE ☐

THE FORMAT FOR THIS EVENING IS DIFFERENT.
PLEASE READ CAREFULLY.

SC

HECHT AND ASSOCIATES, INC.
505 West Olive Avenue Suite 777
Sunnyvale, CA 94086

SAN FRANCISCO CA
PM
21 NOV
1985

BUCKLE UP
USA
22
SAVE LIVES

JAN WOOLLEY
1943 LANDINGS DRIVE
MOUNTAIN VIEW CA 94043